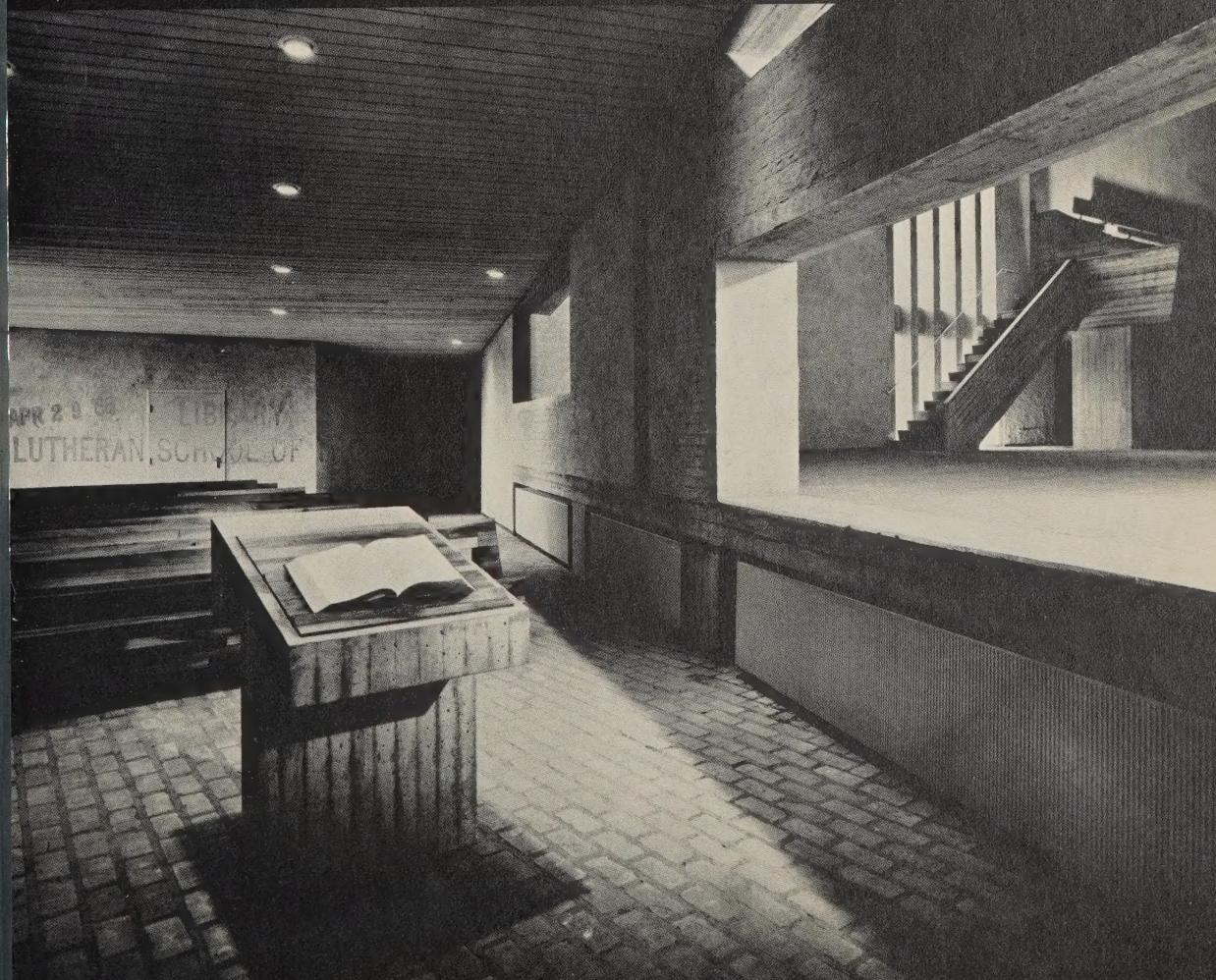


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CONFERENCE ISSUE





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Vol. 1, April 1968

Published quarterly by  
The Guild for Religious Architecture

Second class postage paid at Washington, D. C.

Opinions expressed by contributors  
are not necessarily those of GRA.

Subscriptions: \$5.00 per year

Architectural and seminary  
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religious institutions, and all  
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Overseas subscriptions,  
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Editor  
Thomas Kerk Reformed  
Church Center,  
Amsterdam, Holland

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## NOTES & COMMENTS

Robert L. Durham, FAIA, President of The American Institute of Architects, will address the banquet session of the 29th Annual National Conference on Religious Architecture; his topic: "Sticks and Stones for Tomorrow." Scheduled for Thursday evening, May 2, 1968, the banquet will be the culminating meeting of the Miami Conference to be held at the Statler Hilton Plaza. Architects, religious leaders, artists, craftsmen and others concerned with the form and function of religious structures will attend this three-day meeting. The Conference theme: "The Reality of Tradition: Creativity." Featured speakers include Dr. Roger Ortmayer, Director, Department on Church and Culture, National Council of Churches; Dr. Arthur M. Cohen, Director, Communication Processes Laboratories, Georgia State College; Dr. George E. Koehler, Executive Director of Experimentation with Educational Innovations, Methodist General Board of Education.

A tour of religious structures in the Miami area is planned for Monday afternoon, April 29, for those arriving that day. A post-Conference seminar will be held at the San Jeronimo Hotel, San Juan, Puerto Rico, May 3-6. ■

### 1967 Northern California Regional Conference on Religious Architecture

"Architecture for the New Ministries of the Church," the selected subject for the Northern California Regional Conference on Religious Architecture, would have been more properly stated as "New Architecture for the Ministries of the Church." The committee developing the program format soon discovered the fallacy of the advertised subject and the aptness of the broader scope.

The Northern California Chapter of the AIA joined with the San Joaquin Chapter and the Central Valley Chapter, in cooperation with the National Council of Churches in Northern California, to develop a three day traveling conference. Using the same speakers and organization in three communities provided closer contact with interested church people. Almost three times as many persons participated in this conference over previous local conferences.

The conference program was organized to explore the new ministries in both the urban and rural and suburban churches. It became apparent that although the ministries are not as new as once conceived, the architecture

demands new and more appropriate solutions. Struggles between flexibility and spiritual dignity were quickly revealed.

The Rev. Harry S. Shaner, District Superintendent of the Methodist Church in Fresno dealt with problems of the rural suburban scene; The Rev. Robert W. Crome of St. Aidans Episcopal Church of San Francisco concerned himself with the urban situation. The Rev. Robert Dwyer, Archbishop of the Portland, Oregon Diocese developed the program challenge with relation to church art and architecture. Local architects organized and participated in open panel discussions in each of the three communities, Fresno, Sacramento, San Francisco. Following are excerpts from the three main addresses:

#### THE REV. HARRY E. SHANER

Everything that was once nailed down is coming loose, and it's not because of poor workmanship. We just happen to be in that period of God's history when the question mark is being applied. Men of national reputation talk of a moratorium on church building. Yet the goal of the suburban families I know is to own their own homes. My feeling is that this is also true of the church family; I reject the concept of a moratorium on church building in the rural and suburban area.

The church family is in a period of change and struggle for an understanding of its mission in the world today; the church is asking creative questions concerning the whole area of building. Do we as churchmen, as architects, have the right or the responsibility to build a special place for traditional worship? This is the major question for this conference on church building.

We must build buildings to say what the church wants to say, what the church should say. We must recognize that there are a few new ministries—if the church is concerned for persons, if it is to be organized for action in our day, if it is to be involved in the world, we are going to need facilities. A statement of faith, a statement of purpose is necessary before one even begins to discuss what the building should look like. Let the architect steep himself in the study that the church has made. The church must help him fill the gaps. It's the way of it and coming to the why of it may be the most important part of the program.

#### THE REV. ROBERT W. CROMEY

We are talking about the architectural profession having some interest in new ministries. If these new ministries are not reaching out to

# LETTERS

The Guild for Religious Architecture has a great and continuing responsibility—basically the responsibility for improving religious architecture. This involves of course a sympathetic study of theology and the resultant liturgical and worshipful acts which result from it, and includes education of theologians, architects, and interested laymen.

Many persons have indicated disappointment in the New York Conference held last year not because theologians expressed varying points of view, but because collectively they seemed to be saying to architects and others, "Don't build any more churches until we make up our minds about theology, otherwise the buildings currently designed for worship will be inappropriate."

Further, there was disappointment that illustrations of current religious design—except for photographs of a few structures which had received favorable notice—were almost completely absent. To negative statements about building religious structures was added the sterility of a bare exhibition wall.

For many years the Guild Traveling Exhibits of architecture for worship—assembled from the national conferences—which have traveled throughout the country have had great educational value. We sincerely hope that the New York Conference has not established a trend, and that the Miami Conference

and future ones will not continue this policy. If they do, the Guild will have acquiesced in the elimination of one of its most important functions—to inform architects and clergy about what is being currently designed. Statements of theology alone do not let us gauge the evolution in architecture actually occurring, nor allow each of us to measure his progress or lack of it against the work of others.

Architects are not willing to accept an exhibit of predigested, selected architectural design. They wish to see a general cross section of what is being designed now, and to make their own judgments.

Out of current theological discussion and its impact on liturgy, real contributions toward the shaping of architecture are developing. Architects are listening to the theologians and studying liturgy, as is obvious by the fact that some fine experimental religious design has been developed.

We recommend the thought that if a theological conclusion were reached, any structure erected in answer to it would in turn become obsolete, since theology itself is continually evolving in answer to the needs of man. A religious structure designed for change would be apt to become obsolete less quickly. However, it is our belief that experimentation is an acceptable and responsible approach to design for worship.

If architects, clergy and congregations knew that what they were about to build was in essence an experiment, they could proceed with enthusiasm and confidence. The build-

ing could be measured against current theological decisions and direction, could be measured against the full sense of architecture as was logical, and there would be an understanding that the building was not going to be suitable forever, but would serve its time well. To do otherwise would be an abdication of the congregation's continuous religious responsibility in the community.

Designing for worship carries with it many varied responsibilities involved with time. Current theology, while the most important guiding factor of all, is not the only consideration. In importance, future theological decision is well down the list.

Let us build now in answer to our responsibilities, accepting the imperfections common to humanity.

T. Norman Mansell, AIA, G.  
Wynnewood, Pa.

. . . None of the examples that you have listed for Honor Awards (Liturgical Conference Competition) have any feeling of a church atmosphere whatsoever. Rather, they appear as mausoleums or meeting houses. I realize there is a changing trend in liturgical circles; however, I do not consider these outstanding examples of modern liturgical art. This indicates that the only advancement in our society today is in the field of the sciences. The arts appear to be in a dismal decline, similar to the period of the dark ages, except that the dark ages had the monks to keep alive the spirit of art and elevate the mind and spirit.

*Continued on page 10*



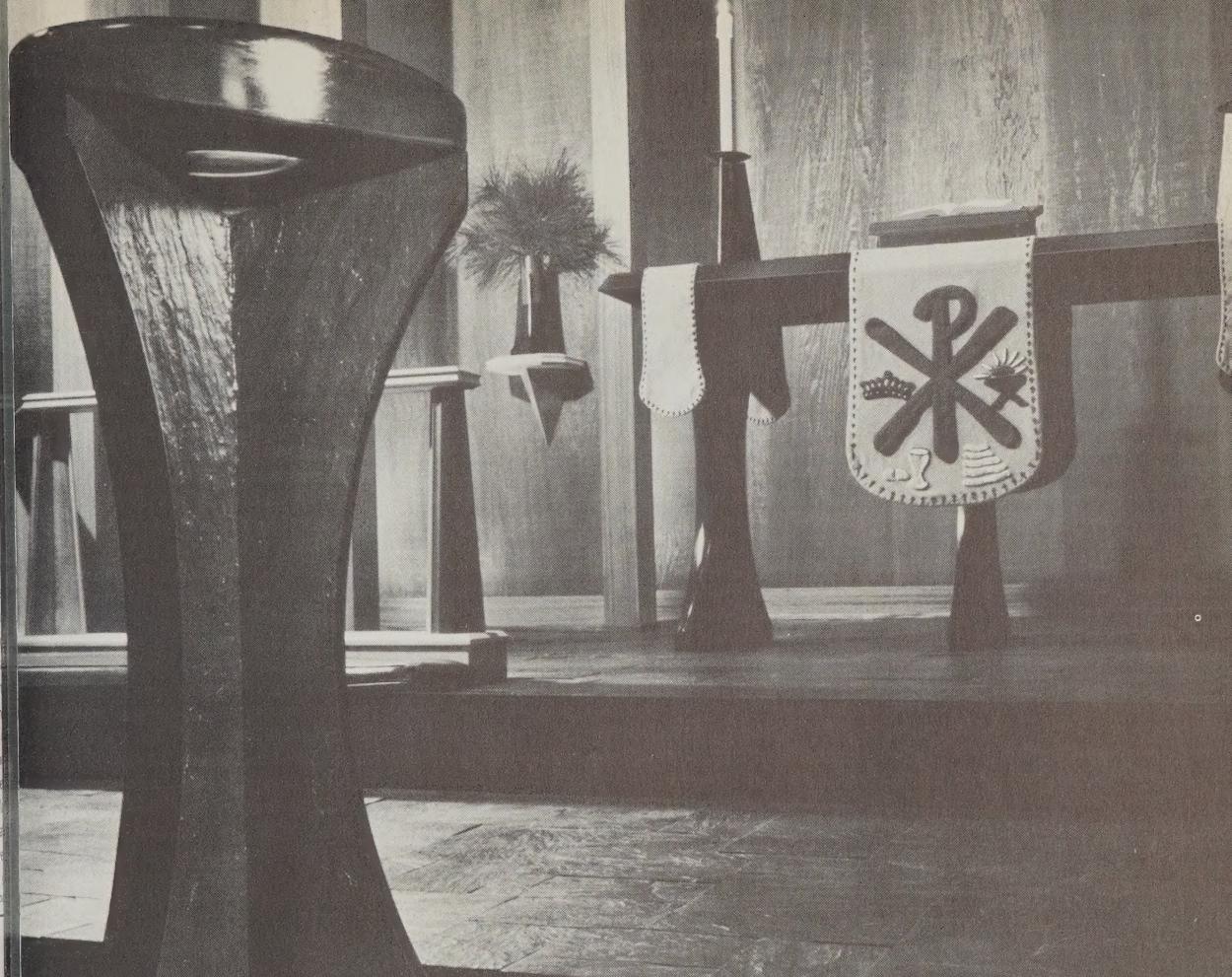
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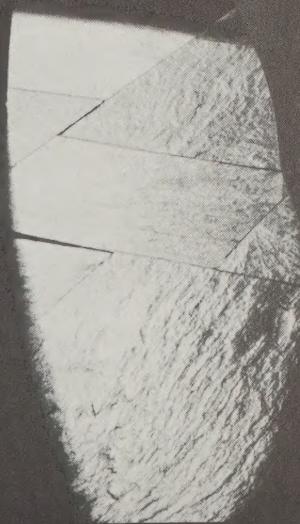
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# CRITIQUE:

Thomas Kerk Reformed Church Center  
Amsterdam, The Netherlands — Karel L. Sijmons, Architect

The Rev. Roger Ortmayer  
Department of Church and Culture  
National Council of Churches of Christ

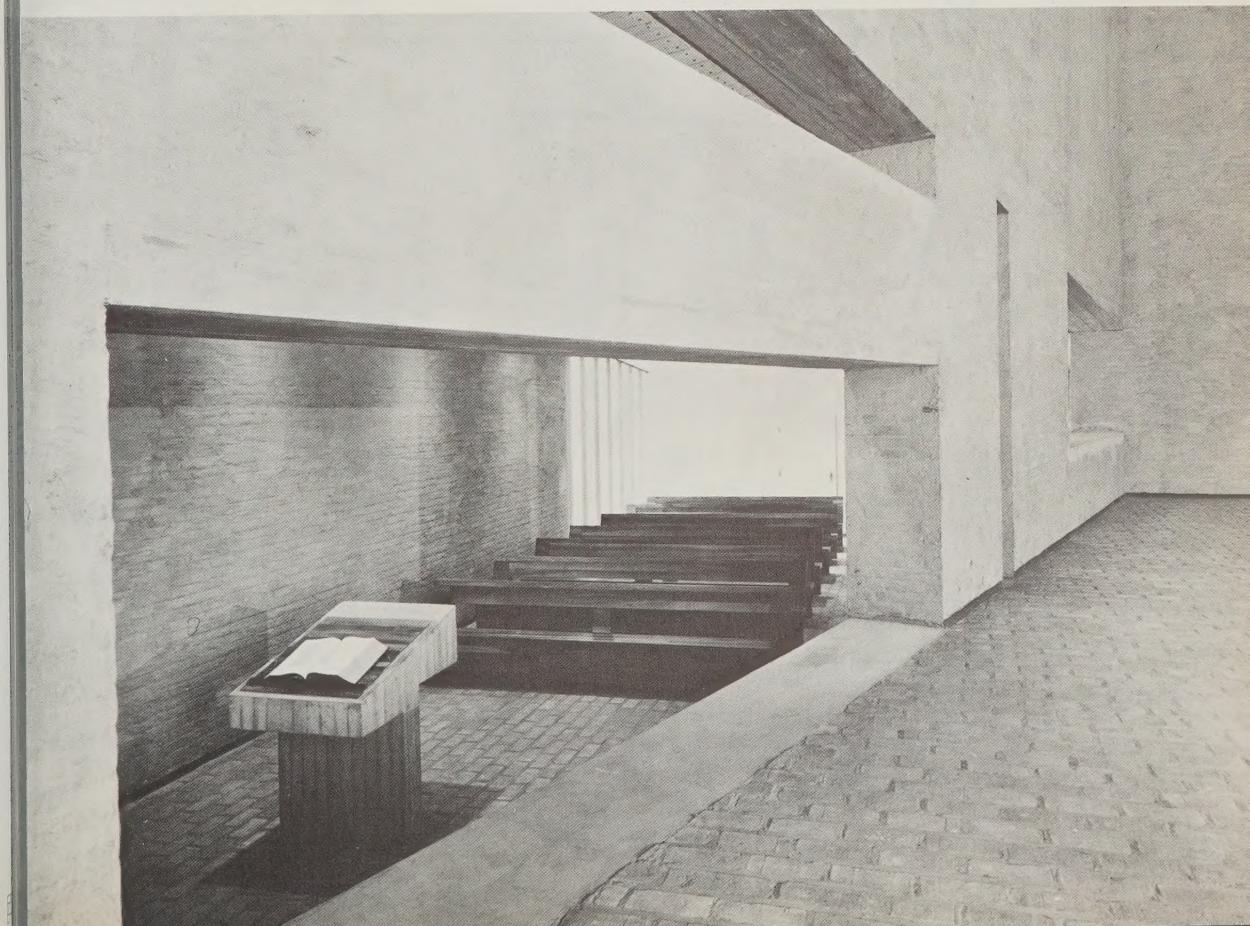
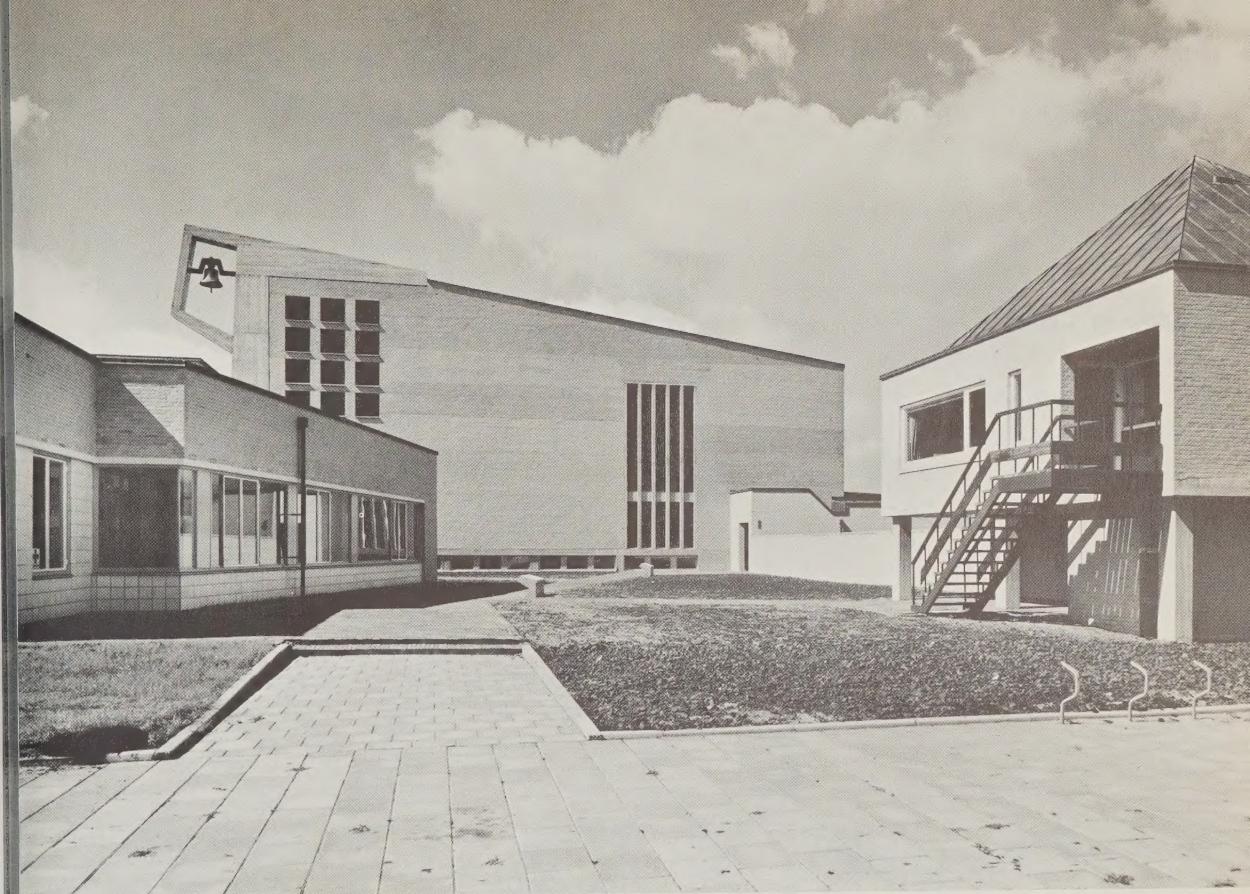
It is a witness to the pervading conservatism of religious institutions that the design of Thomas Kerk Reformed Church Center seems so forcefully new, even though decades have passed since the remarkable teachers at the Bauhaus showed us that good design must unhinge *stasis*.

The religious institution, epitomized in the house of worship, has preferred immobility to movement. The pews have been screwed down. Altars were bolted against the wall or made too heavy and ponderous to be moved, so it made no difference if actual hardware was used or not. In one exceptional “modern” phase Baroque religious architecture created, for the 17th century Roman Catholic Church, a building seeded with implied movement. The dome over the altar made light an attraction, pulling the participant out of the dark recesses of nave and wings. Ceiling frescoes swirled upward toward celestial space. Repeated side altars and emphasized Stations of the Cross kept individual worshipers on the move. Altar radiants in golden sunbursts, plaster moldings and sculptures made an enveloping swirl of movement around the altar axis.

As the Counter Reformation solidified, even the Baroque and Rococo styles were frozen, so that for subsequent generations the reality of movement was lost, hardly even the appearance being retained.

Where Protestant architecture was affected by Baroque, it preferred rationalistic styles (e.g. Regency in England and North America), with everything in its place in a frozen formal balance. Whether the liturgical center of interest was the altar or pulpit, the movement was tied to a static balance.

Only against the cries of outrage (e.g. “bizarre Darwinianism”) has contemporary architecture succeeded in ungluing the pre-fixed stations. Gradually, however, some dynamism has come into the picture with off-centered isles, asymmetrical proportions, and now we are prepared to accept, to revel in the beautiful freedom of Sijmons’ design.



## LEGEND TO THE PLANS

Thomas Kerk Reformed Church Center  
in Amsterdam

Architect:  
Karel L. Sijmons

### PLAN OF GROUND FLOOR

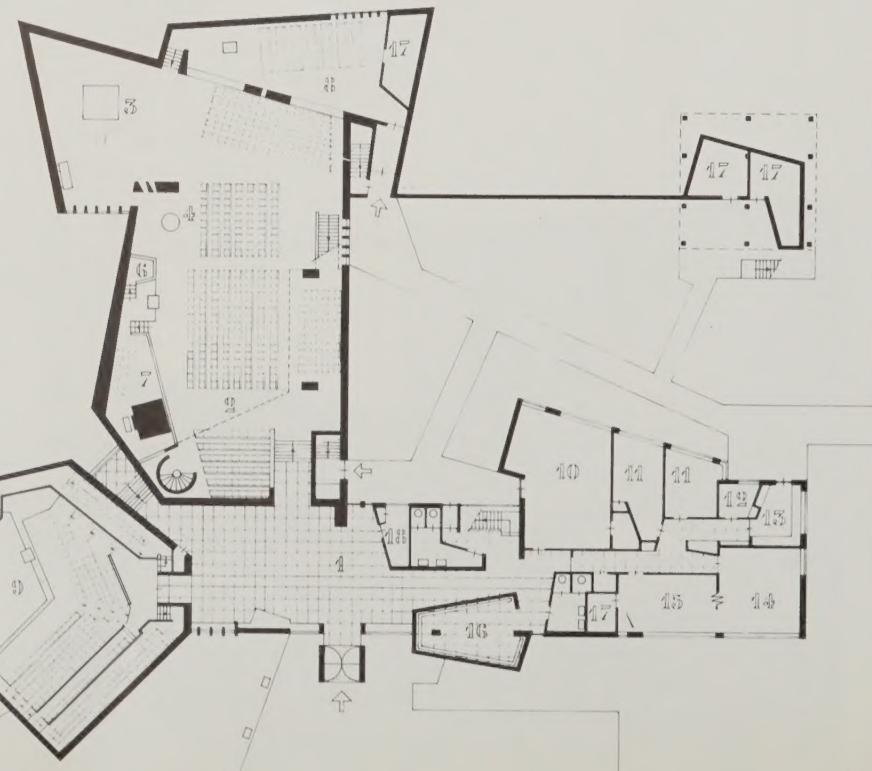
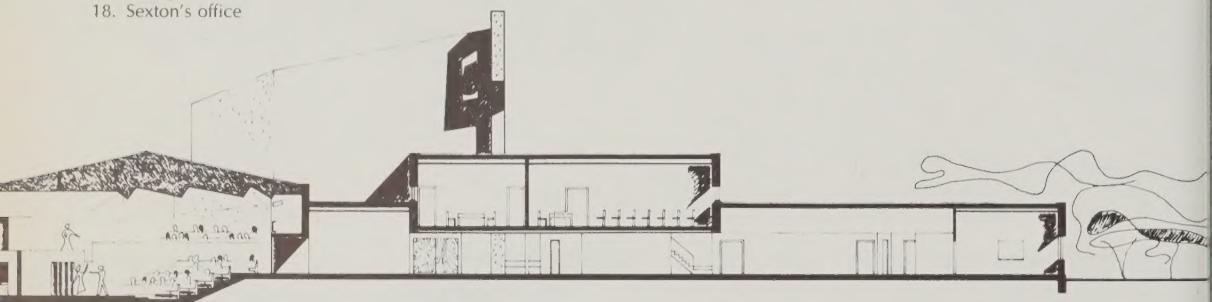
- 1. Main entrance lobby
- 2. Sanctuary
- 3. Communion table
- 4. Baptismal font
- 5. Missing number
- 6. Pulpit
- 7. Organ and choir
- 8. Chapel
- 9. Theater
- 10. Conference room
- 11 & 12. Offices
- 13. Kitchen
- 14 & 15. Meeting rooms
- 16. Coat room
- 17. Storage areas
- 18. Sexton's office

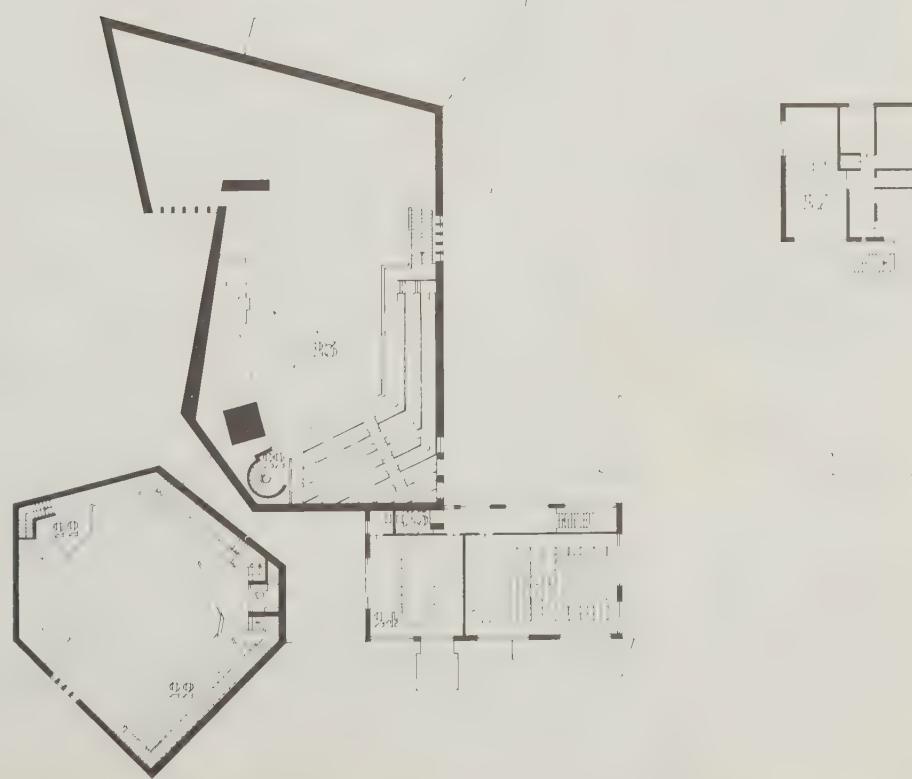
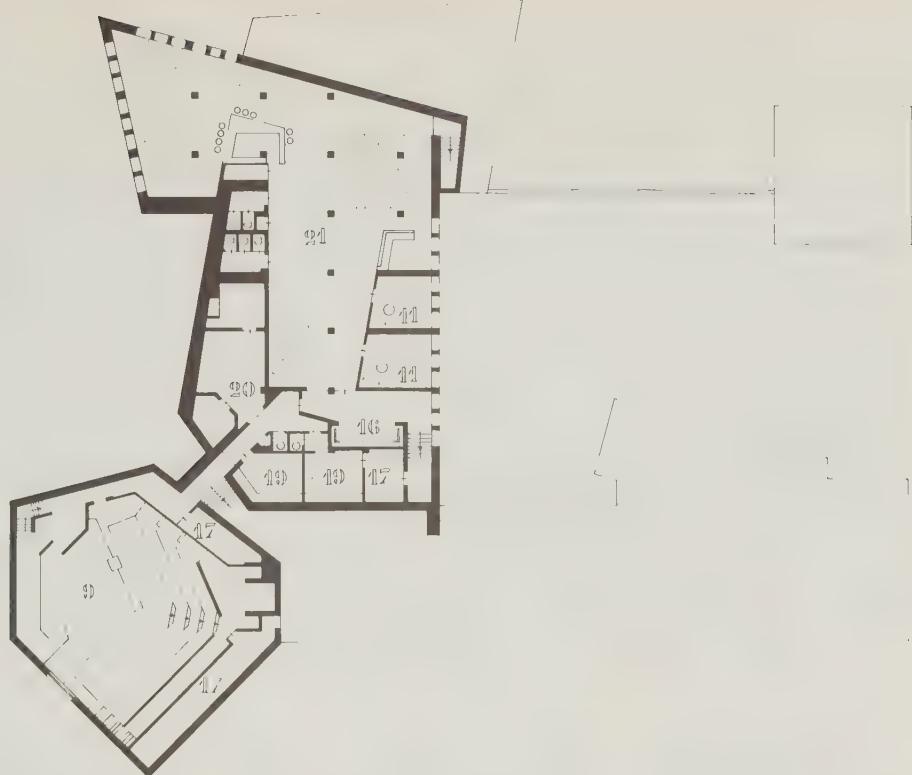
### LOWER LEVEL

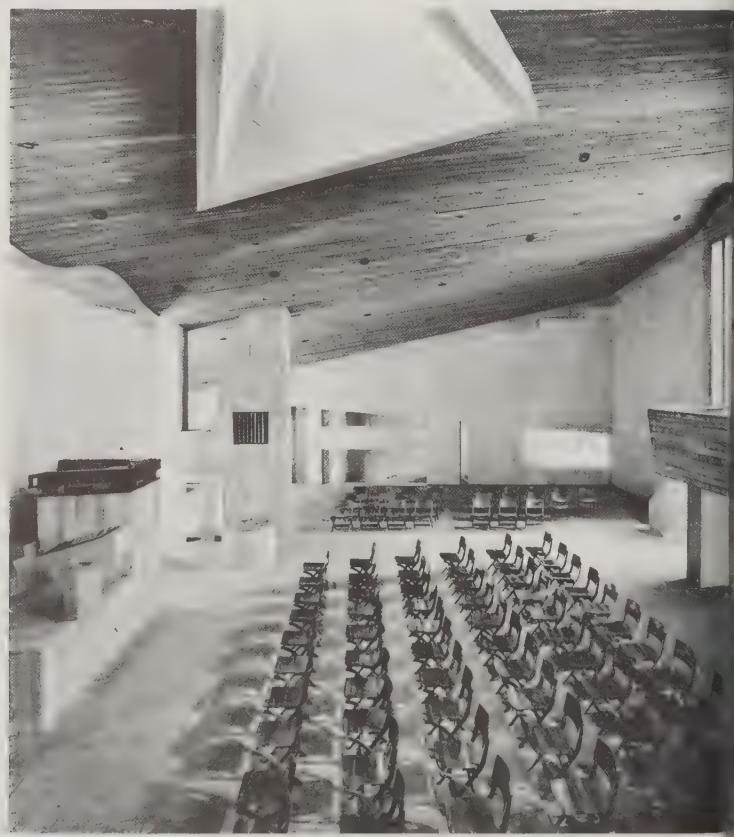
- 11. Offices for counselling
- 19. Dressing rooms
- 10. Mechanical room
- 21. Recreation room, primarily for young people

### PLAN OF UPPER LEVEL

- 22. Balcony areas
- 23. Pyramid skylight in roof
- 24. Consistory and meeting rooms
- 25. Kitchenette
- 26. Missing number
- 27. Sexton's residence







The first thing noted is the essentially theatrical nature of the design—and this is a good thing. It took theater about as long as the church to knock out its symbol of *stasis*—the proscenium arch, and either throw the theatrical acts into our midst, as in the arena theater, or move it out and all about us so that the performance surrounds us. How much more exciting, *King Lear*, *Hamlet*, or Brecht become as the dramatic action swirls and flows all around us without frozen sets of proscenium theater. In like manner, architect Sijmons has rounded the congregation with the surgical points of interest. While the pulpit is rather dominating, still the Lord's Table has its own place to which we move and of which we are always aware. The Font stands free between the place of Eucharistic action and the preaching and reading stations. Moving is the action area of the choir and cantor.

Of course there are no pews that have been fastened to the floor, but chairs can be moved about in flexible arrangement of space so that the dramatic action of the liturgy can be related directly as possible to the congregational situation, and the liturgy can move from the circumference to the center in processions or other extensions of liturgical movement from the fixed liturgical centers.

The site is one of dramatic expectation. The dynamics of the different slants of altars, ceilings, walls, pulpit, fonts, choir stalls, Eucharistic table, all these forms of movement. The pyramid bed ceiling light does, in its flow of light, what the dome did in the Baroque ice.

And this movement has great strength in the handling of the masses and the structural material of concrete. Form becomes very, very important—the form is, in Cézanne, the thing itself. It has been very difficult for architects and artists to learn this—in fact most of us are still not willing to accept what has been trying to tell us for 75 years, that the form itself is the message.

The rest of the design for the community—theater, meeting rooms, kitchens, etc., robing rooms, etc. as well as the imaginative handling of the sexton's entrance in relationship to the hall, all in this essentially dynamic development. By relating directly to the place where the community's activities life flow, the world is not separated from the very heart of the religious struc-

ture. This is good—theologically as well as aesthetically. Just as the church has finally taken itself off of its separated pillar of sanctity and other-worldliness, moved itself into the life of the people, refused to cut itself off from the daily activities of man, so this art of building shows us the vital engagement of art with life.

"Aesthetic distance" is a kind of critical standard we fortunately seldom encounter any longer. The arts take us directly into experience, into feeling involving our participation, rather than reserving themselves for precious or exclusive place. They expose us by direct impact and relationship. The "ready madis" of Duchamp made us look at bottle holders and bicycle wheels with eyes of wonder rather than indifference. As art, the bottle holder is worth considering with open interest that might become as enchanted as with Rubens or Goya.

Recent movements, such as Pop Art, continue to lead us into an engagement with life, to the supermarket space and its image, rather than into the retreats of galleries or museums. The point is that art today refuses confinement to something "fine," guarded from crass life involvement.

The religious art of the church structure is required just as vigorously to translate life with directness and intensity into its sheltering structures and the dramatic liturgy.

But here comes my caveat. Using a theatrical analogy, Sijmons' building as theater, helps to translate dramatic movement back to Shakespeare and up to Bertolt Brecht, but this is only the beginning of the liberating movement of art in the 20th century. Brecht and even the Theater of the Absurd have brought the action around us and knocked down the proscenium scene.

In the last decade, however, the most vital action in the theater, as in most of the other arts, has been moving with great intensity in a new line in which the movement circulates in and around and amongst us, and we too become an integral and necessary part of the movement. Theatrically it is typified by the "happening," the first new theater in 2500 years. Visually, by the motion picture and multi-media scenes, by disposable and even destruction art.

What we need now are some church designs that understand this appropriation of movement. Church designs must be worked out so that projections,

simultaneous movement, random and cluster events are staged rather than preconceived and serial organization. This is where the implications of form-meaning in an age of motion are taking us. Cézanne (visually) and Brecht (theatrically) help to dislodge the old *stasis*, but we have had to go far, far beyond them. It is now time for church design to realize this.

For instance, note the formidable and frozen and hierarchical dominance of the pulpit. But is this the direction "preaching" is moving? I think not. The development is toward dialogue, toward dramatic play, toward reading and interplay of different persons in different situations and relationships to the congregation. Such a concrete abutment as this pulpit is a part of the old *stasis*—knock it down and clean up this space for action and proclamation. The Word cannot be frozen to such a massive and ponderous image.

And the choir and organ. Why the inevitable organ anyway? Or if it is an organ it is one instrument among many. Movement today in sound is toward electronic devices and an instrumentation that relates to projections and the total movement of the divine liturgy. Knock loose the organ space too. Give us some free movement of voice and instrument related to event.

In summary, I cannot help but be delighted with the directions in which Mr. Sijmons' dynamics are taking us. I am despondent that it has taken the church so long to get thus far and hopeful that we will soon realize how far we have to go, how much remains undone, how vigorous must be the religious imagination to realize what the arts have been trying to tell us—that the form can be, ought to be, must be, the message.

I realize that, in part, this criticism of mine is grossly unfair to Mr. Sijmons and his building. One ought not to criticize a man, either negatively or positively, for not doing what neither he nor his client ever intended. Even so, however, a new work of art in church architecture should expect and anticipate both the developing liturgies and the new aesthetic. These liturgies demand a different flow of movement. The aesthetic has discarded the old hierarchies for a more random, happening-like flow. ■

# STAINED GLASS

## THE ARTIST'S POSITION

ROBERT SOWERS—*Stained Glass Designer*  
Author of: *The Lost Art: A Survey of  
1000 Years of Stained Glass*



The throngs that every year seek out Sainte-Chapelle in Paris, the busload upon busload of tourists that flood into Chartres every day of the summer, the crowds that forced the Dominican Sisters in Vence to close the Matisse chapel to the public except for a few hours a week, the record-breaking crowds that lined up in the streets all the way to Fifth Avenue when Chagall's Jerusalem windows were shown at the Museum of Modern Art—all attest to a deep and abiding interest in the ancient and singularly compelling art of stained glass. At the same time that we admire these works, we in the United States produce more than a million square feet of stained glass every year—the equivalent of perhaps two hundred Sainte-Chapelle's and several thousand Matisse chapels—and yet somehow nobody who is not locally and personally involved is interested. Our artists are creating "masterpieces of stained glass design unsurpassed in brilliance and in the subtlety of their color harmonies," a promotional pamphlet published by the Stained Glass Association of America proclaims; yet outside the orbit of the trade or trade-subsidized press, conferences, competitions and other activities, the silence is

deafening. Even after the considerable efforts of the Association to enlighten them, no important museum, no university art or architecture school, no leading magazine of the arts, no important newspaper critic nor even a major family magazine seems to be the least bit interested. The situation is to say the least curious.

Here is how literally ninety-nine out of a hundred stained glass windows are commissioned, designed and produced in this country. They are commissioned first of all by persons or committees who rarely if ever have attempted to commission a work of art before, and will probably never be called upon to do so again. Just this once in a lifetime they will have assumed the responsibility to spend quite a lot of money, usually other people's money, on something that they know little or nothing about. Little wonder, therefore, that they tend to succumb to the practiced blandishments of the trade.

Building programs are generally well publicized and construction sites conspicuous, and the sight of yawning window openings has been known to induce in stained glass studio executives with sufficiently pressing payroll responsibilities a state of mind bordering on acute agoraphobia. Before the average committee has gotten its wits together, it is almost certain to be approached by the representatives of one or more stained glass studios who will offer to produce designs for the windows absolutely free of charge, purely on speculation. There is probably no other art or profession in the world in which this practice is not with good reason frowned upon, if not expressly prohibited, but in stained glass it is the rule rather than the exception—a fact which is tacitly recognized in the official Statement of Principles of the Stained Glass Association. (Ideally, says that statement, only one "craftsman"

should be asked to work on a particular project at a time, and "should a craftsman fail to satisfy the architect or owner with his sketches, we believe he should withdraw, thus permitting another craftsman to enjoy the full operation of the owner." Only "if more than one craftsman is invited to submit sketches" does the statement "urgently recommend . . . prearranged compensation for unsuccessful competitors." Through the gap between these two diffident stipulations one could drive a whole trailer-truckful of unprofessional behavior without earning so much as a slap on the wrist.) But it works. Even though we have all supposedly been brought up on the old adage that "you can never get something for nothing," most of that million square feet of stained glass each year is woed and won in flagrant defiance of this common sense rule-of-thumb. A studio is asked to submit designs for the windows.

At this point another thing occurs to me under most other circumstances would give many people pause. Whatever is asked for in whatever style, the studios apparently can produce. If the windows are wanted for such-and-such an occasion just two or three months hence, they usually can be managed too. Given even the scariest layman's knowledge of what creative work is like—the kind of thing that has been depicted in *Lust*, *Life* and *The Agony and the Ecstasy*, for example—these confident claims to be able to deliver just the sought-for creations on the dotted line ought to sound little like the garden path. But apparently they do not.

Having thus gotten a speculative fee in the door, the studio must then come up with a design that will "sell" the job. Since the design work is to be done on speculation and there is no telling whether the first or second or even the third attempt is going to bring home the bacon,

*Continued on page 13*

# DIALOGUE

## THE STUDIO'S POSITION

CROSBY WILLET—President,  
Crosby Willet Stained Glass Studios

In 1965 at Chicago's Pick Congress Hotel, several hundred of the architects, artists and churchmen responsible for a majority of the billion dollar plus of churches being constructed yearly in the U.S. heard Robert Sowers, distinguished author and stained glass artist, describe a jury of experts on an imaginary tour of American stained glass studios where "ninety-five or -six, or is it even ninety-seven or -eight or -nine, of a hundred stained glass windows are being made under conditions that absolutely preclude the faintest breath of honest, consecrated creativity. They would find men of whatever original bent committed to turn out on schedule, week in and week out, anything, absolutely anything that will feed the Jonathan overhead of such places: an Iima landing a la Norman Rockwell for a pseudo-Georgian military college chapel one day, followed by something 'skidoo, whirly-swirly' for a drive-in mortuary that gives green stamps, the rest, and you name it after that. I am, of course, exaggerating, but only the slightest bit."

Are all stained glass studios really bad? In an age when art styles change monthly and sculpture can be ordered by the artist over the telephone from the nearest foundry, it is hard to be completely objective about any form of art. The criterion for art judgment has been lost, or at least obscured, and mainly a matter of taste fashioned by public relations. In light of this it is difficult to say what is good stained glass or what is bad. It becomes a matter of personal opinion.

A stained glass studio today is necessarily a commercial enterprise in a world that thrives on competition, and unless it is subsidized by a foundation or has a wealthy owner, it has to make money to survive. To do this even the studio occasionally has to cater to

the taste of its clients, and as Mr. Sowers has said, the results do not always rate high on the aesthetic ladder. Some studios never rise above the obvious banality of copying Holman Hunt's "Light of the World," or Hoffman's "Gethsemane" day in and day out, never trying to raise the client's sights to something of higher caliber. But that these are the studios doing 99% of the work in this country seems illogical and would be impossible to verify.

However, Mr. Sowers stated flatly in the same lecture, that the only good stained glass, 1% of the total made in this country, is designed by independent artists located within a twenty-five mile radius of New York City who have no formal connection with any major stained glass studio either American or European.

The premise that only stained glass designed by a free-lance artist is good stained glass, and that any stained glass from an established studio is bound to be mediocre is obviously crooked thinking. It is a position that cannot be defended, only perpetrated by those who try to build up false images based on snob appeal, the old Hindu idea of the caste system. As Bernard Gruenke so ably stated in his report on *Stained Glass and the Independent Artist*, "It is an established fact that there are fine independent stained glass artists across the country, as well as many fine studios which design and execute some of the finest art pieces to be found in this country and others. It would be unrealistic to make a generalization and say all stained glass studios are bad, or that all independent artists are bad. However, there are a few facts about each group that bear consideration."

Some of the greatest stained glass from all ages came from group effort such as that of the medieval guilds down to present day examples from studios



of artist-craftsmen working together. Conversely, there are many poor to horrible examples of stained glass by independent artists. Certainly the studio-made glass in the First Presbyterian Church in Stamford, Conn. is far more successful than the glass in the Hadassah Hebrew Medical Center in Jerusalem. Chagall's glass, when exhibited in the intimate, protected gallery at the Louvre in Paris, was most interesting and enjoyable, but is far from successful in situ. The artist's lack of knowledge regarding the halation of light contributed to this and proved his undoing.

It is probably a fallacy to attempt to compare the so-styled independent artist-designer with a studio since it is unusual for the end result to be the actual work of the artist. In rare cases an artist may carry out all of the many steps in executing a window, but this is surely a waste of talent and in many cases the craftsmanship is poor. Since an independent artist does not have a studio, he must seek one out to do his work. Sometimes he will find a competent, reliable shop that will cooperate and execute the window as the artist conceived it. Sometimes, for economic reasons, the artist will bid his sketch out to several different

*Continued on page 15*

the design time to be devoted to a given go-around is rather strictly budgeted. One of the studio's staff designers is given the necessary technical information and a certain number of working hours in which to turn out a "this-or-that like the one that we did for so-and-so, but a little more (or less) 'modern.'" The nine-to-five studio designer is in effect a kind of short-order cook.

With the second if not the first sketch produced in this manner, or the third if not the second, a web of confusion but above all incurred obligation is spun, a contract signed, and the windows put into production. The making of a stained glass window happens to break down fairly neatly into two distinct sets of operations, the first of which all have to do with its ultimate appearance, and the second of which are all aspects of its purely mechanical fabrication. After a sketch is approved, these further steps affecting its appearance must be taken: the sketch must be enlarged to full size and developed in detail, a palette of glass of the proper colors and density must be selected, and the glass may also be painted, etched or in some other way modified after it has been cut. Only after all of these steps have been taken can the rest of the purely mechanical firing, assembling, waterproofing and so on be done. All ye-olde-craftsman romanticism aside, an efficiently run stained glass studio is actually a custom light manufacturing plant, and to my mind not the least bit demeaned by being thought of as such. But because it is that, it makes the artistically fatal error of attempting to incorporate the whole appearance-determining aspect of the art into its production line on a one-man one-operation basis. So the sketch once approved gets passed on to a second person to develop into a full-scale cartoon, to a third to select the glass, to a fourth to paint, and so on over into the second, purely mechanical phase of its production. Thus whatever might even conceivably have been fresh, authentically felt or potentially interesting in such a hastily conceived throw-away design gets successively ignored or slicked-up, caricatured or otherwise cuffed about by a gauntlet of separate-but-equal time-servers, most of whom have long since ceased to invest the least bit of themselves in what they are doing. Stained glass windows produced in this manner can only stand in about the same relation to art that Ma What'sit's Pies stand in relation to *haute cuisine*.

So much for the counter-creative elements inherent in the studio procedure

itself. If one tries to discover the "unsurpassed masterpieces" that are supposedly being created by the studios one does not get very far either. The last time I publicly raised the question, at the 1965 National Conference on Church Architecture, this was the nearest thing that I got to a positive, specific answer in a full-page editorial reply in the Winter 1965-66 *Stained Glass* quarterly: "That there is talent in the studio group is obvious judging by the results of our national apprentice shows held every two years. A number of the 1964 apprentice panels were selected to be displayed at the Museum of Contemporary Crafts in New York City." In twenty years of booming stained glass production a few modest trainee exercises! Since the author of the editorial from which I quoted is the present spokesman for the studios, he now has an opportunity to redeem himself by citing if he can any studio designed work illustrated in the *Stained Glass* quarterly in the past twenty years that qualified disinterested parties would accept as the equal of Leger's windows in Audincourt, Leon Zack's in *Notre-Dame-des-Pauvres* or Dominkus Bohm's in *Maria Königin*.

Almost without exception, the creators of the significant stained glass of our time have been either distinguished interlopers from other arts like the painter, sculptor and architect just named, or others equally outside the studio world who have chosen stained glass as their principal means of artistic expression. What the studios apparently are attempting to do is to perpetuate a design function which, however adequate it may conceivably have been in the heyday of Gothic revivalism, is hopelessly inadequate now. Far from being any longer the highly conventionalized retrospective thing it was fifty years ago, stained glass is now attempting, like contemporary church architecture, to be the kind of deeply searching, confidently realizing, open-ended enterprise that great art always is, must be, and eminently was when the great cathedrals, abbeys and parish churches followed one upon the other in such an exuberantly inventive stream. As the late president of the Guild for Religious Architecture, Mr. William Cooley, once put it: "The art of glass is at the crossroads. If the talented are encouraged, a brilliant era awaits. If the banal triumphs the importance of stained glass will decline."

What this means in practical terms is that architects and clients must begin putting the authority and the responsibility for the whole first, creative or ap-

pearance-determining phase of the making of a stained glass window in the hands of the one man who can exert that authority and meet that responsibility creatively: the stained glass artist. It means that the studios should perform exactly the same indispensable service for the stained glass artist that the bronze foundries perform for sculptors, Aubertson and the Gobelin factories perform for tapestry designers, and construction companies perform for architects. From being untested or fraught with perils this is the procedure under which all of the truly significant stained glass of our time actually has been made. It has long since been adopted as the standard working procedure by several of the oldest and best stained glass studios in Germany, and the past twenty years has indeed been a brilliant era for German stained glass. Under our own all too prevalent arrangement stained glass gives every sign of being less a lost art rediscovered than a found art being wantonly squandered.

#### REBUTTAL — E. CROSBY WILLET

In his article Mr. Sowers has made a blanket indictment of all stained glass work done by studio group effort. In his innuendo he has implied that no studio designed work is as fine as the examples he names of the work of Leger, Zack and Bohm. It is also impossible to name an independent artist in America who has conceived glass equal to these masterpieces, but to come to the conclusion therefore that all stained glass by independent artists in America is bad is only an example of absurd reasoning.

He also aired the questionable practices of some studios and I agree that these would be a great asset to the crafts if they could be eliminated. Hastily conceived sketches, unrealistic deadlines and other concessions to pragmatism are often as much the fault of the client demands as they are of the studio.

Mr. Sowers says that artistic achievements by stained glass studios have been recognized by an "important newspaper critic." How about Aline Louchheim (now Saarinen) who commented in her New York Times column of September 14, 1953 on the travel exhibition *Stained Glass — New Directions*, undertaken by the Stained Glass Association of America: "You wonder why such a show hadn't happened before." Emily Genauer, art critic of the New York Herald Tribune, headlined her full page picture coverage of the same show on November 8, 1953: "

ral in Glass . . . stained glass has  
dinated from the Gothic."

Mr. Sowers declared further that "no  
portant museum, no university, art  
architecture school . . . seems to be  
least bit interested." Without ex-  
ploring further than our own studio  
is, I was able to locate the following  
ited major "one-man" exhibitions:  
Columbia Museum of Art, Columbia,  
S.C., 1961; Rudolph Art Gallery in the  
chool of Architecture, Clemson College,  
S.C., 1961; Atlanta Art Association, At-  
lanta, Ga., 1962; Washington County  
useum of Fine Arts, Hagerstown, Md.,  
1963. In addition, examples of the work  
various studios have been seen fre-  
quently in joint shows with other exhibi-  
tions, in such places as the Museum of  
Contemporary Crafts in New York City.  
Is his premise true that American  
stained glass has been recognized in "no  
leading magazine of the arts . . . nor  
in a major family magazine?" For the  
see, the cover of *Progressive Archi-  
tecture*, October 1956, and *American  
Art*, December 1958. For the rest,  
there are a few outstanding examples,  
but two containing color illustrations:  
*Time*, October 11, 1937; *Holiday*,  
December 1947; *Life*, April 11, 1955;  
*Better Homes and Gardens*, December  
1957; *Business Week*, October 17,  
1954; *Saturday Evening Post*, the cover  
April 24, 1965.

However, these are mere academic  
exercises, not the meat of the problem.  
Just one go to an independent artist to  
gain good design, and if one does, can  
be sure of getting a good window?  
Is this the essence of the problem. De-  
spite Mr. Sowers' demeaning attitude  
toward apprentices (he forgets we all  
have to learn sometime), many young  
artists are coming up through the studios  
with a number of fine craftsmen  
—far from being mere timeservers—  
rather to devote their lives anonymously  
making stained glass rather than to  
talking about it. Making stained glass is  
a manufacturing operation per se,  
a highly skilled art and craft. Design  
is but one element. How the design  
manifests itself in glass tells the final  
story of success or failure. The true test  
of how fine the sketch that may ultim-  
ately hang on the client's wall, but  
a glorious and lasting is the symphony  
of light and color in the architectural  
setting.

As I have mentioned in my original  
statement, criticism or comparison that  
a window is finer than that" is highly  
subjective and practically meaningless.  
A year's prize winner may be ridiculed

by next year's judges. Great stained  
glass, the best of Chartres, Bourges, Ste.  
Chapelle, has stood the test of centuries  
of criticism and today is universally  
acclaimed for what it is—a culmination  
of the blending of the talents of artist  
and craftsman in answer to the unparalleled  
challenge of the Gothic architectural  
concept.

There is a new challenge today and it  
can best be met when artist and crafts-  
man work together in a group effort with  
mutual respect and humility. ■

THE STUDIO'S POSITION *Continued from page 13*

studios, with end results reminiscent of  
one of the ads seen in AIA publications,  
"If low bidder had built the Taj Mahal  
would it still be standing?" Quite a bit  
of a studio's time can be wasted repairing  
work done by an artist who has taken  
short cuts and built windows of inferior  
craftsmanship improperly installed.

Stained glass is an executed product,  
not just a design for a window. There is  
real need for the studio where the talents  
of skilled craftsmen and artists can be  
blended together to create truly fine  
work. Would the Whitney Museum of  
Art be the great building it is if Marcel  
Breuer had made a sketch of the Museum  
and then taken it to a second-rate architect  
to do the working drawings? Of  
course it wouldn't. The owners wanted a  
building, not a sketch by Breuer to hang  
on the wall. The marvelous building  
they got was due to the combined efforts  
of Marcel Breuer, Harrison Smith, and  
the many other talented and able people  
of varying skills and attributes who were  
welded into a great architectural team.  
Most of the better stained glass studios  
today are run by a director who has a  
complete knowledge of the medium,  
consummate taste concerning the use of  
materials and the full cooperation of his  
team of artists and craftsmen.

Creating stained glass to fit properly  
into a particular architectural setting is  
a discipline of the highest order from  
which it is easy to go astray. Many an  
architect is reluctant to use stained glass  
because he fears the artist may override  
his concept of the light and color values  
he wishes to create in his building. This  
is particularly true today when much  
religious architecture is not of the monu-  
mental type traditionally associated with  
stained glass.

A fine line must be drawn in order that  
stained glass may function as art rather  
than mere decoration in the architectural  
element. The artist can often achieve this  
by merging his artistic creativity with the

necessary qualities of humility and dis-  
cipline so vital if the material and tech-  
nical problems that constantly confront  
the studio craftsmen are to be solved.

Although it is certainly not impossible  
for an inspired independent artist to  
create good stained glass design, never-  
theless the very fact of his working alone  
increases the chance that he may lose  
his objectivity about its good and bad  
qualities. The chances of the successful  
culmination of design into glorious win-  
dow are in favor of the studio artist who  
works directly with his material in close  
association with the studio craftsmen.  
In this environment of the give and take  
of constructive criticism, the prima  
donna complex of an artist is lost in the  
team goal of creating a work of art that  
will be a successful part of the archi-  
tectural environment.

Anyone who has read Patrick Reyn-  
tiens' book, *The Techniques of Stained  
Glass*, will realize the prime necessity  
for the artist to be part and parcel of the  
stained glass studio. As Mr. Reyntiens  
points out, the minimum physical  
requirements of storage space for a great  
palette of colored glasses that will allow  
complete freedom of selection, the  
necessary tools and equipment, space  
for laying out full size drawings, kilns  
in which to fire the glass, a large exhibition  
window in which to view the work in  
progress—all these, rather than repre-  
senting "leviathan overhead," are abso-  
lute necessities for the creation of suc-  
cessful stained glass.

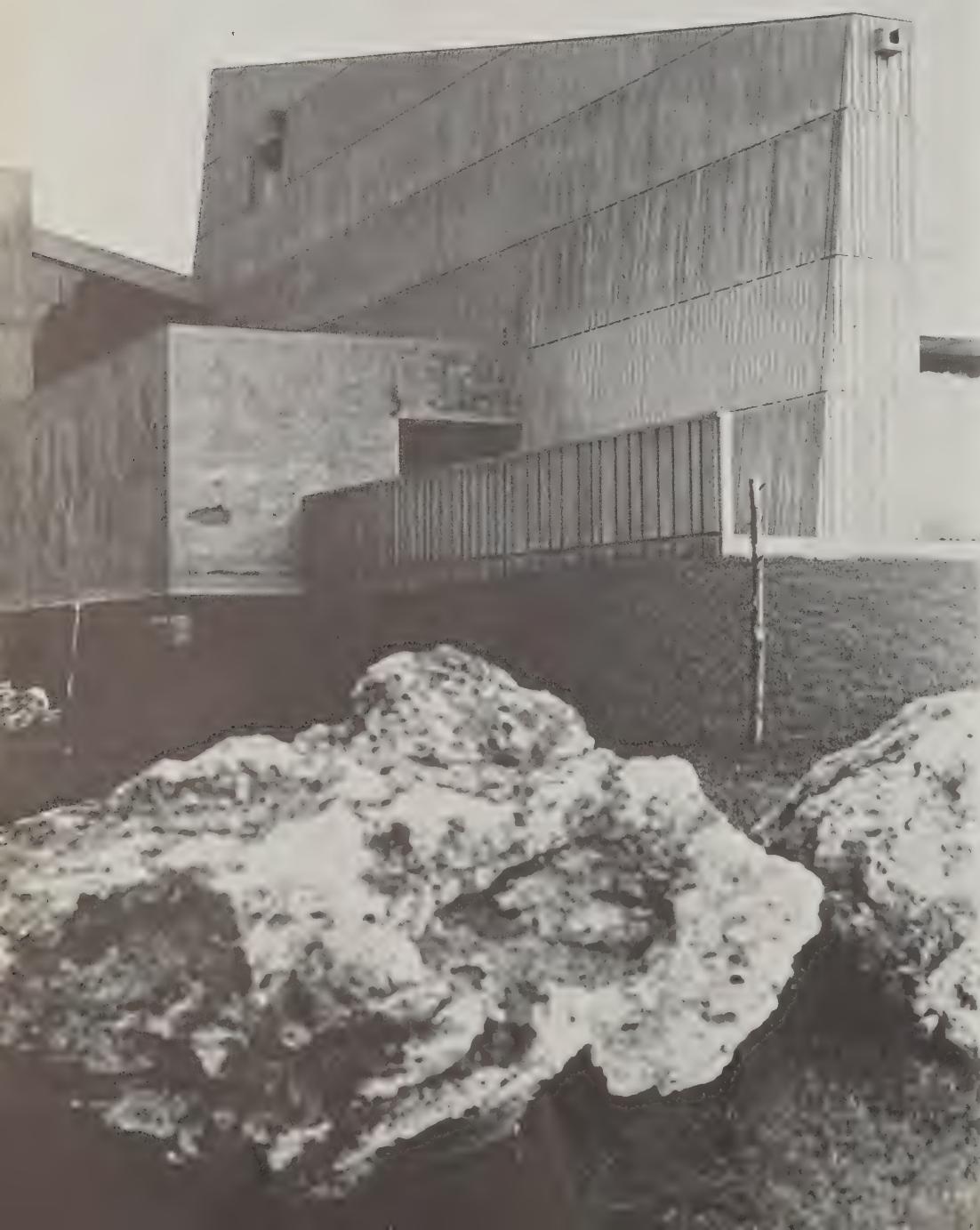
Nothing can be more ludicrous and  
sad than an artist working in his tiny  
garret with a few minuscule samples of  
glass believing that if he can success-  
fully juxtapose these colors, a successful  
window will eventually evolve. He  
fails to realize that with hand-blown  
glasses, to experience their beauty one  
must feel the texture and the nuances of  
shading in each sheet that a mere sample  
fails to reveal. Each piece of glass in the  
finished window should be selected with  
the utmost care and so placed that it will  
fully enhance the design, according to  
actual light conditions. Colors relate to  
each other in different ways when the  
light pours through and only in a properly  
equipped studio can this phenomenon  
be realistically studied to a successful  
conclusion.

Besides the obvious need for the ex-  
istence of studios to carry out windows,  
studios have been actively interested in  
perpetuating the stained glass craft. The  
Stained Glass Association of America,  
which includes forty of the larger studios  
in North and Central America, publishes

*Continued on page 19*

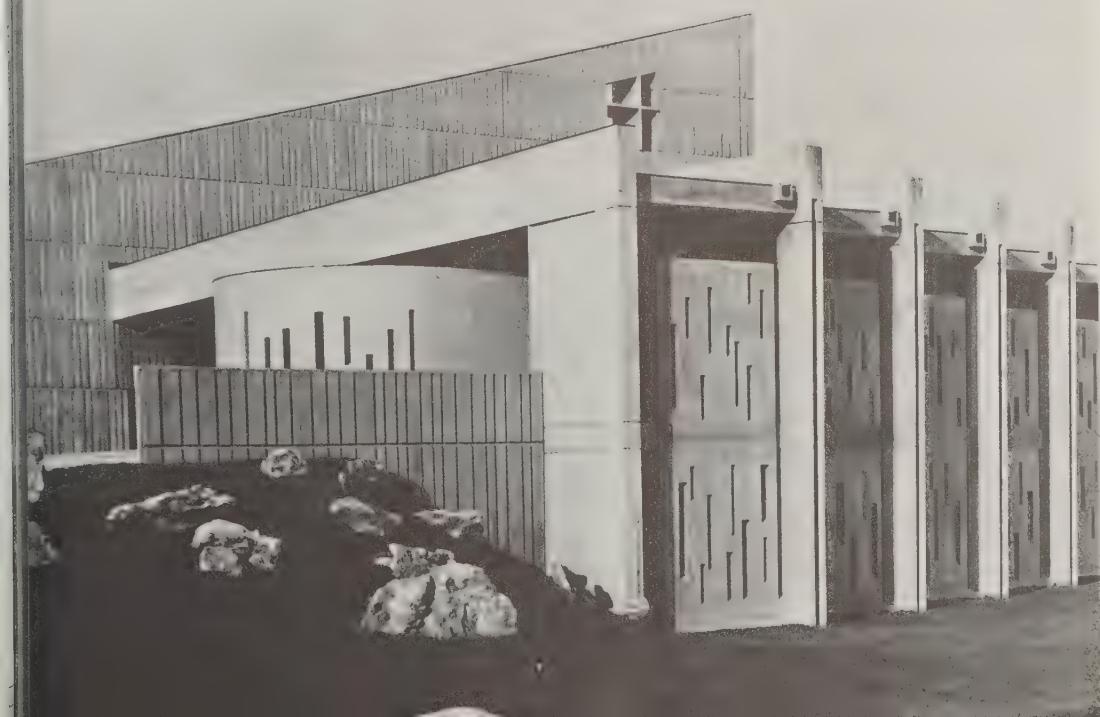
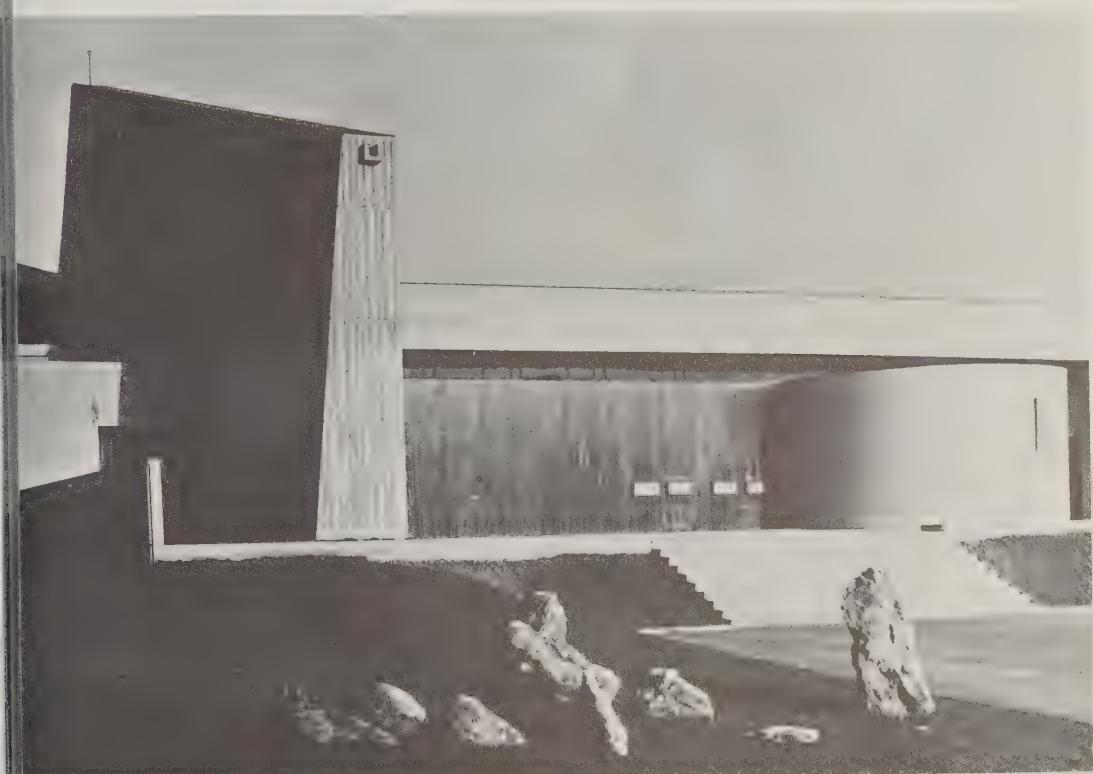
# new churches of France—1966-67

*Faith & Form* expresses  
thanks to *Art Chrétien* for  
permission to reprint,  
and to Lady Susan Glyn  
for her translations.



Ste. Magdeleine, Le Plessis-Robinson, France  
Architect: Remondet

This important church extends its wide rhythms across a small hill overlooking the plain which incorporates the town of Le Plessis-Robinson. It is built of unfaced cement. The chancel offers ample space for carrying out liturgical requirements. A sculpture by Georges Mathieu is planned for the enclosing wall, and it is hoped that before long it will be in place.



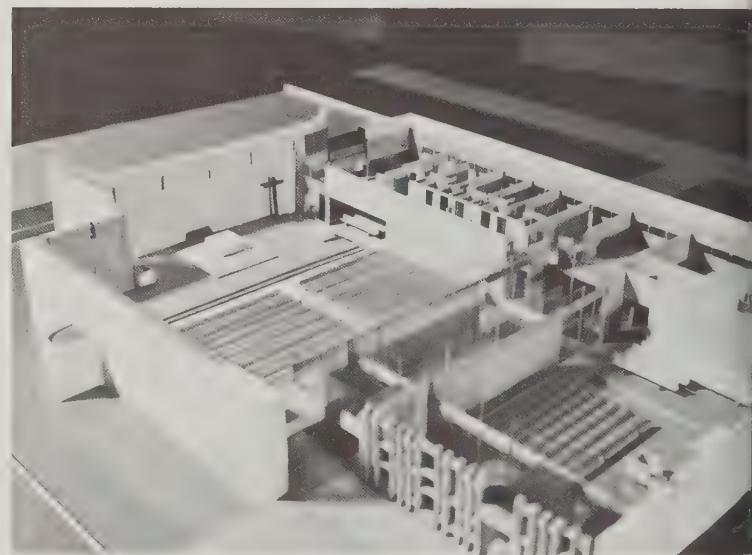
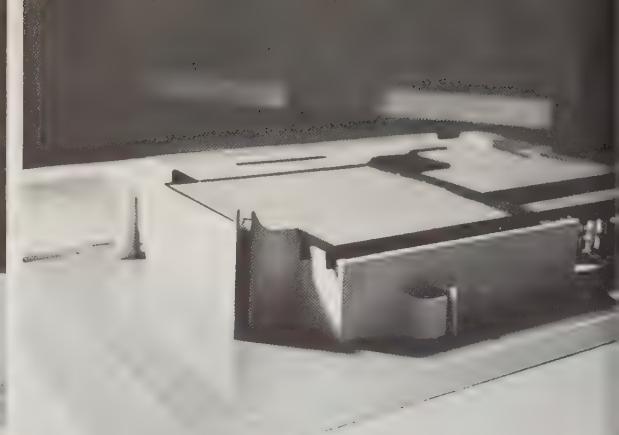


### St. Marc Ecumenical Church

Grenoble, France  
Architect: Coignet

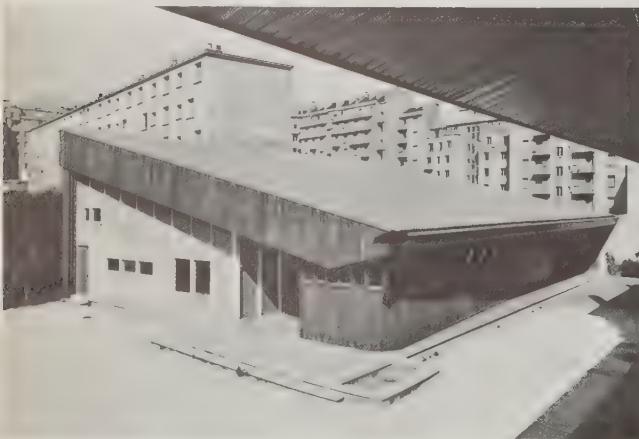
This is one of the two churches in Grenoble described as "ecumenical." (Note: Photographs show only model, but the church was completed for the opening of the Olympic Games in February 1968.) St. Marc is an example of the new concept in church architecture; it can be used for several different kinds of services at the same time.

St. Marc's is to be situated close to a new Cultural Center, and is in a sense a multipurpose, interfaith center. It houses Catholics, French Protestants and Anglicans. Each group has its own area; for special occasions space for each of them can be enlarged by means of sliding partitions.



### St. Jacques, Grenoble, France

Architect: Potie



quarterly magazine, *Stained Glass*, which is the only established source of news for work being done in the craft as well as a source for material supplies. The Association also promotes and sponsors, together with the craft unions and government's Department of Labor, four-year apprenticeship in the art and craft of stained glass. This program has resulted in the training of several hundred excellent craftsmen since World War II. Without them both studio and independent artists might cease to exist.

From a national biennial competition open to all apprentices throughout the country in 1964, several of the winning entries were invited to exhibit in the Museum of Contemporary Crafts in New York City. A number of fine young artists—Helen Hickman, David Wilson, Donald Erikson, Ann Kellogg, Ronald Shaw and Marlene Hoffmann, to mention only a few—have become involved in stained glass design through the apprenticeship training program.

In 1953 the Stained Glass Association recognized that new artistic blood was needed to free stained glass from its medieval image. In cooperation with the American Federation of Art, it sponsored a traveling show called "New Work in Stained Glass." Eighteen leading artists from the country, some of whom had never before worked in the medium, created exhibition panels that were executed by member studios. Such artists as André Arbus, Abraham Rattner and Adolf Zellieb developed an interest in the stained glass medium, and today because of this, they have obtained architectural commissions for glass. The show traveled to a number of leading museums in the U.S. and Latin America and helped usher an amazing renaissance of glass art during the fifties.

My hope is that this revival may become a permanent restoration of stained glass as an art form for today and for the future. How this can occur without the dual cooperation of independent artist and studio I cannot conceive. The stained glass studio needs the constant infusion of fresh viewpoints that the artist can give, but the artist should not forget that in the ably directed and staffed studio, new and exciting techniques have been and are being developed, so needed is the contemporary architectural form and idiom. Faceted glass, sculptured glass with glass, laminated glass such as Arbigem and Gemmaux—these were made possible because a large studio houses the stained glass craftsmen who are

also qualified engineers, chemists, craftsmen with sculpting ability and are united in mutual effort. A multitude of abilities and know-how are necessary; the various materials require a tremendous investment, plus the financial resources essential to create new dimensions in stained glass and to support the results of research and testing in these new explorations.

If there is anything true about mankind it is that there are no absolutes. No one person or idea is completely right and the other completely wrong. Each can give something to the other, and only when negative criticism ends and independent artist and studio group pool their efforts to meet the significant challenge given by architect and client will great stained glass develop. ■

#### REBUTTAL BY ROBERT SOWERS

After devoting nearly half of his space to setting up and then handily demolishing such threadbare strawmen as the artist who knows nothing about the craft, or who attempts to do it all in his "tiny garret," or has a "prima-donna complex," or is in some other way disqualified by definition, Mr. Willet calls for an end to "negative criticism." This may be his notion of how to be constructive; mine is to try to account for the central fact that it is the independent artists who do understand the craft and do utilize the best facilities in the country, including the Willet studios, who are creating whatever really interesting stained glass is being created.

Mr. Willet seizes upon the most outlandish antics in the gallery world as license to throw all standards out the window and reduce everything to "a matter of personal opinion." He thereby isolates himself from the possibility of objective judgment far more completely than does any artist who simply prefers to do his creative work away from the hurly-burly of the workshop. No amount of "teamwork," no amount of studio "give-and-take" can ever relieve Mr. Willet of the obligation to measure his studio's efforts in the classic way that artistic achievement has always been measured: against the most seminal creations in the same medium. This is the very last thing that any of the studios want to do for they know very well where it would leave them. If my insistence on this point is snobbish, then I am a snob; if my insistence on profes-

sionalism is Hindu, well—maybe that is why I happen to like curry.

He also singles out the most purple passage in my Chicago speech rather than the more relevant lines that immediately follow it: "The distinguished members of our imaginary jury all know very well that not even the greatest artisans of the Middle Ages, the masters of the choir windows in Canterbury and the Jesse Tree in Chartres, would find easy the task of creating viable religious symbols in an age such as ours, in which the traditions of art are overwhelmingly secular; nor would they find any easier the task of genuinely enhancing rather than merely embellishing architecture in a period when the relations between art and architecture are also very problematical; and yet all around them the members of our jury would see kept anonymous craftsmen addressing themselves to these Herculean tasks with a clock in one hand and a swipefile in the other."

As badly as Mr. Willet needs a major artistic achievement to claim for the studios, it is hard to see how he can claim Stamford. Not only is the design of the glass there very architecturally determined, the original sketch for it—which was subsequently exhibited at the Museum of Modern Art—was made by the architect, Wallace K. Harrison. To be sure it was then developed by a studio: Gabriel Loire's in France. Nor have I ever maintained that all good stained-glass artists live in New York, although those that do have one advantage over even the largest studios elsewhere. Far from having to work "with a few tiny minuscule samples of glass," they have practically at their fingertips most of the antique glass in the country.

How the revival of stained glass in this country can take place "without the mutual cooperation of independent artist and studio," I cannot imagine either; but how do we interpret that fine sounding phrase? That the artist simply accept the *status quo*, for which not even Mr. Willet has been able to muster a case? Or that the studios begin to re-evaluate their present relationship to the artist? My quarrel is not over the ability of the studios to do their job, for which I need them and use them; it is over their inability to do mine. In the words of Mr. Cooley again: "... there is another way to operate that has never been fully explored." And insofar as it has been explored it has worked remarkably well. ■

# the church remembers her future

LITURGICAL SYMBOLS  
FOR TODAY  
AND TOMORROW



The Rev. John T. Golding,  
Preaching Missioner of the Episcopal  
Diocese of Washington; formerly Vicar of  
Washington Cathedral

What is turning out to be one of the most influential and tormenting utterances of the modern era was written from a Nazi prison on April 30, 1944. The author was Dietrich Bonhoeffer, a sensitive young German pastor who was shortly executed for his part in the unsuccessful attempt on Hitler's life. In a letter to a friend Bonhoeffer wrote:

"We are proceeding toward a time of no religion at all . . . How do we speak of God without religion? How do we speak in a secular fashion of God?"

We know from Bonhoeffer's other writings that he possessed a deep and profound Christian faith. Had he lived to answer his own last questionings, today's avant garde Christians might be far less confused than apparently they are. Nevertheless, his words set a challenge that has found eager acceptance, addressed as they were to a society already well on the way to complete secularization.

Homo sapiens has made an astonishing leap on the evolutionary ladder in a frightening

ingly short time. This new man dwells in a totally new world—a world of computers, of automation, of interstellar space. We do not ask divine aid or advice about what we believe we can control ourselves, and we have reason to believe that science has now placed us in almost complete control of our environment. Man has come of age, say not a few theologians, so only a totally new picture of God, of Christ and the Church can communicate the Gospel to today's world. From all the signs, it looks as though all the churches stand today on the threshold of very great changes in confessional standards and ways of worship. Many wise voices are warning us that the prospects of a "New Reformation" are clearly in sight. There is no doubt that this is a time of profound spiritual revolution, which if it runs its full course, is likely to be as important and disturbing as either the Medieval Synthesis of Thomas Aquinas or the Reformation of the 16th Century.

Pope John, of blessed memory, coined the key word for all this ferment when he spoke of *Aggiornamento*, the need to "update" and renew the Church, that is to make it relevant to the world as it now is. Of course the phrase, "renewal of the Church" means different things to different people. It is Vatican II, the New Dutch Catechism, Bishop Robinson's *Honest to God*, and a stepped-up ecumenical movement as item I on the agenda of most church bodies. It is the Haight-Ashbury Mission to hippies and homosexuals and the East Harlem Protestant Parish. It is Duke Ellington's orchestra playing to an audience of nearly 7000 before the high altar of the Cathedral of St. John the Divine in New York City, or a jazz mass in a suburban church. It is "the Gospel according to Malcolm Boyd" presented as a monologue in a San Francisco night club. It is nuns marching in Chicago and thousands of priests and ministers converging upon the Federal city to protest our nation's involvement in Vietnam. It is "The New Theology" with its strange gospel of the death of God, and "the New Morality" with its frontal attack on all moral absolutes. It is strumming guitars all over the place and not a little rock 'n roll in the chancel.

Everyone to his taste, of course, but I cannot imagine a more enjoyable time to be alive, and to be a professing Christian, except perhaps in the first few centuries of the Christian enterprise. Those days were not so very different from our own. The late Gilbert Murray has written of "the failure of nerve" which gripped the entire Mediterranean world of that day, and of what the Christian Gospel did to meet the needs of millions who sought then to find meaning and purpose for their troubled lives. The same great holocaust is taking place in our Age of Anxiety and it is sweeping away much that is beautiful and all that is safe and comfortable and unquestioned. But it is also relieving us of heaps of quite unnecessary bric-a-brac and the liberation, while difficult and painful, is also a glorious catharsis.

The title of this article is taken from an inspired sentence of the French philosopher, Gabriel Marcel: "The Church remembers

her future." Indeed she does. She always. That is, the Church finds her strength and ability by looking back to the events which brought her to life—even as she moves forward into the future, ever interpreting truth and her gospel in the language and spirit of the present age.

So there is nothing particularly new about the "New Theology." Nietzsche said it in *Also Sprach Zarathustra* a hundred years ago. Nor is there anything especially new about the present passion for secular invention. Bonhoeffer told us we must learn to live in a world without religion. Long ago the Hebrew people had learned to do just that. As Professor John MacMurray put it so paradoxically: "The unique contribution of the Hebrew people to religion was that they did away with it." In Egypt, Greece and the East, religion, prior to the appearance of Israel on the world scene, was about divinity only—about another realm, about eternity. It was world-denying not world affirming. Religion was about union with God—up there. But since the Hebrew contribution, religion in the west at least—is about God, down here, in the midst of human life, and what to do about Him. How have communion with God, The Ten Commandments tell us, so bluntly. Don't steal, don't lie, don't covet, don't violate the person of another. "Love back to your neighbor," say all the prophets. "If you want Renewal, get down to the basic levels of a decent and just life for the whole community."

The here-and-now, says Scripture, in both testaments, is the only place to meet God. When Jesus appeared, his whole message was this essential confrontation. He announced to all and sundry a kingdom which he said was "at hand"; indeed, was already "among them—a realm having to do primarily with the right relationship in the living present of each man to God, and hence to every other man. And when he came to die, he met a very worldly death—outside a city wall, outside the Holy City, that is, outside conventional "churchy" holiness. At the common garb dump, he met death, as George MacLeod of Iona put it: "not on a cathedral altar between two candles, but on a cross between two thieves." So in a real sense, the unique contribution of Christianity's founder to religion was that he too did away with it. He transferred the place of holiness from the ecclesiastical to the secular—from the synagogue to the market place. Jesus never taught men to withdraw from the world. There is no place else to go. This being the case, the holy place is not necessarily where men worship, or where they live, think and work. What does this mean in terms of our situation today?

It raises at once the question of whether the church is an institution or a movement, a definable organization with doctrinal fixed places of worship, sacred objects and cultic practices, or a pilgrim people on a march, spiritual nomads, traveling with very little ecclesiastical luggage, the *raison d'être* of whose worship is service in and to humanity in the context of an ever-changing world.

Both traditions are present in the Old Testament and the New—the “do-it-here-and-now” of Jesus and the prophets, and the equally emphatic priestly concern—which we did not deny—for the fixed and the timeless: the sacred Ark, the one Temple, and the unchanging Law. As we have observed, dominant note of today’s culture is secularization, “desacralization,” as Harvey Cox calls it. Many today are urging the Church to proceed without reference to God, who is unknowable or “dead” anyway, and to center life on the figure of the historical Jesus, “the man for others,” with his call to service in the secular world. A strong advocate of this point of view is J. C. Koekendijk, the Dutch Protestant theologian who tells us that for today’s Christians, there can be no “sacral space” set apart for worship, no sacred spot of common prayer which is in any way different or separate from the world: “A shift from Cathedral to chapel must take place in our church building. The Cathedral is symbolic of a stable society, a permanent rest point from which Christ the King stretches his hands out in blessing to all of life, a forerunner of the last day. The chapel is a movable house, a sort of tabernacle (tent) which in a previous era was carried along into battle. It can easily be dismantled and moved, so that it can be where the people are. This is the symbol of our era of mobility! When one dreams of church architecture in, let us say, the year 2000, one could envision—with some architects who have already envisioned this dream for us—a number of small chapels spread across the city ‘like telephone booths,’ filling stations for diaspora people. In our buildings, it must become clear that the Church has ‘no permanent city’ here. She is passing through and lives as a stranger in the world. She is a *Paroikia* (from which our word ‘parish’ has been derived), a settlement outside the homeland, and therefore only ‘added.’ Her house can be nothing but an addition, an annex. Perhaps one large room in a big new apartment building?” *The Church Inside Out*, Westminster, 1964.

Koekendijk may be right on one point. It is quite probable that we shall be having more and smaller churches in the days to come, and this may be all to the good. However, though his radical view is attractive, it lies with very great dangers. Professor Gordon Gilkey, in the winter edition 1967 of the magazine *Daedalus*, warns that American religion “faces the problem of retaining a gious dimension in its now secularized church life and theology; it is by no means certain that such a churchly tradition can continue to be fruitful if it loses all touch with trans-cultural sources.” In other words, without meaningful worship symbols, modern Christians are in danger of forgetting who they are. A temple, a sacral space if you will, is the necessity for the practice of any religion whose object is affirmed to have revealed itself in history. The church is both an

institution and a movement, and woe betide her if she forgets either of these profound truths of her being. Every time the Christian community meets for worship, it recalls who it is. Christianity is Christianity only because, like ancient Israel, it has its own special history as a people. For better, for worse, its character has taken shape from past events. Even as I am I because I have a living past of which I am always conscious, so the Church is the Church because she “remembers her future.” Certain patterns, once perceived, keep reappearing. Although it all happened “way back then,” it is not all gone. Its roots are in the here and now, and therefore we do well to remember, and to have a place to remember in, and in which to celebrate the glory of those “mighty acts” which shed light and purpose on our time-bound lives. “Do this,” said Jesus, “in remembrance of me.”

To what symbols then may we turn to keep worship real in a day of revolutionary change? As an axiom let us assume that any word, act, musical sound or artistic creation which carries a religious meaning in the act of worship is a Liturgical Symbol. A symbol by definition has to do with a relationship, a contract, an act of communication. In man’s long search for reality he has had to have recourse to symbols to communicate meaning. Therefore all forms of human creativity make use of symbols—science, art, music, mathematics, linguistics, and of course religion. But most especially symbols are the mother tongue of faith. Faith has to use symbols for the simple reason that there is no other intelligible way to speak of God.

The purpose of liturgical symbols is to confront the worshipper with reality, the truth about God, himself, and his fellowman, and to evoke from him some sort of active response in terms of his life. This is, and ought to be, a constant mind-stretching experience. If we bear this in mind, the name of this magazine becomes exceedingly relevant. The precarious balance between *faith* and *form* is the goal of every worthy liturgical effort, now and in the days to come. No student of liturgy would presume to be specific in such a situation, but we may certainly lay down certain general rules as to what a viable worship symbol today ought to be.

First, it should be simple and in good taste. That is, it should be purged of all unnecessary ornamentation so that its message may “get through.” Alfred North Whitehead has said: “Humanity is easily overwhelmed by its symbolic accessories.” We are beginning to grasp this truth in the architecture of our churches. We are learning that we get better church buildings from a Saarinen or a Mies van der Rohe than from the designer of the local “modernistic” motel, or the practitioner of pseudo-Gothic. We need to reduce the number of symbols inside our churches and in our services of worship, the secondary “churchy” effects, the empty clichés, the needless repetitions, the sententious and often meaningless round of “holy” motions and “sacred” words. If worship is to become a living option for today’s Chris-



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# BOOK REVIEWS

**W TRENDS IN CHURCH ARCHITECTURE**, Justus Dahinden, translated by Brother Julian J. B. Baumann, OFM, FAIA, Universe Books, New York 1967, \$10.00

REVIEWED BY:  
Rev. Cloud H. Meinberg, OSB  
John's Abbey  
Collegeville, Minn.

This is an important book. It opens up the sole problem of architecture and worship today. It is quite evident that the relationship is live one, that we stand at a moment of this, that the opportunities are vast. Possibly the greatest value of the book for an English speaking audience is that it makes westerners aware, really aware, of the architectural potential of the missions—for themselves and us.

I would say that this is done as much by illustrations as by the text. There are many illustrations, highly imaginative and sometimes powerful ones. Almost half of them are drawn from Africa and Asia (the former much more than the latter); the book is the best compendium of what is happening in church building in Africa of which I am aware. We see open, airy plans with large semi-enclosed side areas in tropical countries. There are hut-like structures, and great geometrical forms quite sculptural in character. The Catechumen Center at Ndanga, Tanzania, is a vision of a new world against the tremendous landscape of Africa. Some of the most interesting illustrations in the book are the work of the architect-author, both in Africa and Europe. His church of the Coronation of Our Lady at Zurich is a powerful, highly sculptural interior, very well arranged for participation. Also of outstanding merit is the work of Georg Malin, sculptor: among other things a glorious baptismal font in the church mentioned, an outdoor stone cross of powerful primitive character, a wonderful altarpiece at Dänikon in Switzerland, several metal tabernacle staves of great beauty.

The text opens with a discussion of the reformed Church stemming from Vatican Council II. The treatment is fresh and interesting. The universality of the need for mission work—in our own countries as well as in foreign missions—is next discussed. Then the ecumenism, the reformed liturgy and the drive for Christian unity. All of these things the Church has in common with the missions.

Next come the differences. In the Council's decree on the Liturgy provision has been made for adaptability of the liturgy in missions. In what ways is this adaptation to be? Initiation rites, processions and the like are discussed; obviously these could introduce some new concepts and ideas into church planning (among the illustrations a number of African churches show a fine platform in their plans). The new ones are "... seeking a serious dialogue, particularly in the field of art and architecture . . .

ture . . ." Five conditions under which the new nations will accept modern architecture are listed. A very lively passage on adaptation in liturgical vestments (also illustrated) follows; then one on church music. Is it not possible that in helping and working with these adaptations in the missions, we may come upon ways of rejuvenation applicable to the church and to church architecture in our own country?

The next section treats of the relationship between the church building and the community, again a matter of reciprocal adaptation. The author speaks of a significant deepening in architecture and art "... in creating different sacred spaces by interpreting, rethinking and integrating native forms." The characteristics of African rhythms—very different from those of the western world—are developed. The implications of this for architecture are tremendous. In the section on symbolism, the Bishop of Augsburg is quoted: "The church building should not only furnish the appropriate space . . . it should be a symbol of the Body of Christ; it should clearly state that the entire congregation takes part in the liturgy, and convey the family-like experience of the community of God's people, reflecting tangibly its supernatural mystery" (italics Father Meinberg's). The church must be built specifically for the renewed liturgy.

"The Church Building and Its Significance" is the longest section in the book. The author speaks of the absolute need for clarity, and then of a return to the Early Christian concept of the Church. He says: "... elucidation (and not symbolization) of a restrained, refined and yet strongly expressive religiousness . . ." is what we need in architecture today. He discusses what the church building must signify today: active participation in the liturgy presupposes cultic preparedness, and this in turn presupposes a spiritual expectation (a very nice sequence! CHM). Dr. Dahinden suggests that architecture can help in the latter.

"Modern symbols and signs cannot be static"—"In architecture and art the worthwhile symbol is essentially non-obtrusive but only seeks the subtle signifying contact"—these quotations are representative of the author's point of view. He talks about the obsolescence of most conventional symbols, and one might wish for further discussion of this not only for the sake of a purer architecture, but also for the sake of a more positive development of the theme of Christian poverty in a world where so many the very necessities of life are lacking.

Beautifully designed and printed, the book's fine quality is in keeping with the seriousness and high purpose which the text and illustrations demand.

One might question the brevity of indicating the sources of quotations (only the author's name is given usually). Some might consider it valuable to check references. Again, one might ask if it was necessary to complicate

Continued on page 24



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the finding of pertinent captions of illustrations—they are sometimes several pages back or several ahead (it may be that this adds zest to the hunt—and hunt it sometimes is!). A word about the brief running commentary accompanying the captions; this provides a very concise summary of some of the main themes of the text, and of course of the illustrations.

Perhaps the most serious criticism that should be made of this good book is one I have already touched on—the need for a more positive development of the theme of Christian poverty. It is true that no really expensive church is to be seen in the illustrations; it is also true that there are some thatched roofs, and if I judge the appearances correctly, some mud wall or adobe constructions in the churches (there is much of this in some of the villages and native huts that are shown). Yet one wonders if more should not have been done, especially in the text. In a similar vein, and for the same reason, isn't it time to be doing some serious thinking about the multiple use of space? This raises a very tough problem, I know. But in a world that is poor, can we afford to build structures that are only used for an hour or less a day and five or six hours on Sunday? I wonder if more consideration of the developments of other Christian denominations (there is some in the book) might not have been fruitful in this regard. ■

**SAINT PETER'S—THE STORY OF SAINT PETER'S BASILICA IN ROME**, James Lees-Milne, Little, Brown and Co., Boston, Mass. 1967, \$15.00.

REVIEWED BY:

Frank Kacmarcik, St. Paul, Minn.  
Artist, Designer, Consultant in  
the Sacred Arts.

"Was this worth the Reformation?" a Protestant friend of mine asked as we walked into St. Peter's basilica in Rome. Whatever the building cost, and it has had a tempestuous history, no one is sorry that it is there today. Built to honor the first bishop of Rome, its lofty dome rests on centuries of papal history; within its walls we sense the heroism and holiness, the horror and the glamor of the various successors of an uncouth, humble fisherman.

In our day, when church architects are in a quandary, wondering which direction liturgy will take and therefore which direction church architecture should take, it may be encouraging to read of the difficulties in designing and constructing St. Peter's. Its spirit of triumphalism and monumentalism will not be the future spirit of the Church, the bishops of Vatican Council II decided when they met within the basilica's magnificent precincts.

Today library and coffee tables are littered with costly art books which often are casually looked at but not read. Here we have a book which is not only graphically a delight to look

at and which is moderate in price, but which is fascinating to read. James Lees-Milne noted British architectural historian, gives nineteen centuries of history—technical history in the many reproductions of drawings made during the planning stages, art history in the superb color photographs of M. Carrieri, human history in the account of the popes, architects and artists who contradicted each other and destroyed each other's work, and who almost always were in tension with the Fabbrica (the Vatican congregation in charge of the "fabric" of St. Peter's).

The author writes in a candid and frank manner, and spices his scholarship with captivating anecdotes. He carries us through the years from the time of St. Peter himself to the early Christian shrine erected over his tomb (as evidenced by recent excavations) through the basilica built by Constantine which stood from the fourth to the fifteenth centuries, to the present basilica and its construction and embellishment over the ages.

Is the church successful? Yes, says the author: as a monument over the tomb of St. Peter and as a setting for a pontifical liturgy which is attended by thousands of people, it is not a success as a "concerted work of art" with coordinated unity, for over seven hundred years nearly every great architect had his finger in the pie. Yet the artists, though mediocre and great, all respected the



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*The Worldliness of Worship*, James F. White, Oxford University Press, New York 1971.

REVIEWED BY:

Rev. S. T. Ritenour  
ector, Commission on Church  
ding and Architecture  
ional Council of Churches  
hrist in the USA  
York, N.Y.

pening with the question "Why worship?", Dr. White goes on to ask "how do we worship?". He then discusses basic concerns regarding worship and its relation to the world.

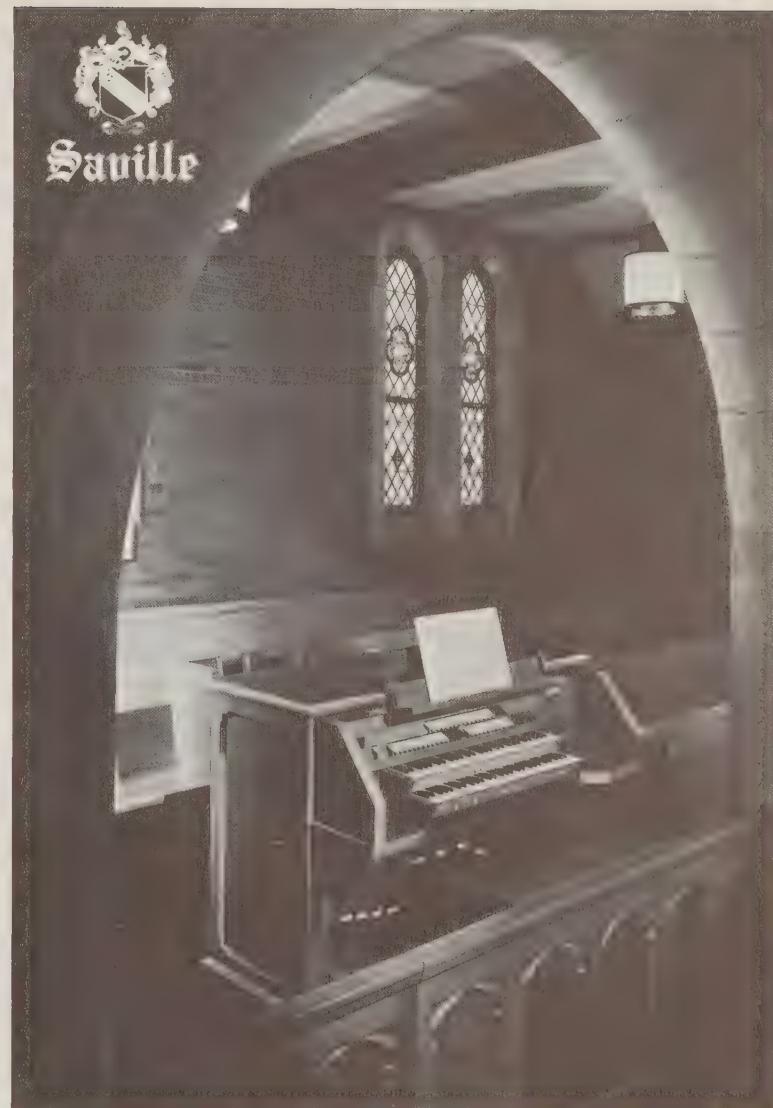
In his preface, Dr. White forthrightly challenges us with some of the issues which must be faced before architecture. He raises further questions that must precede if not precede building." These questions relate to the church's mission today, particularly in the face of the flux in which it practices. If his suggestions are heeded, architects and church building committees can avoid the temptation of merely having an edificeplex.

The wide range of the author's concerns is reflected in his chapter headings: Why Worship?, The Forms and Substance of Worship, Worship and the World, The Worldliness of Worship, A Worldly Spirituality, The Substance and Forms of Baptism, Loss and Gain. Thus the reader will gain some insights into current practices and some indication of what may be expected in the future. The church cannot be static; in fact its dynamism is implied in what is being done to help the church to continue to be relevant.

The writer defines the crucial questions of the church. For example, he deals sensitively with the developments within Protestantism in such areas as: "(1) greater congregational participation, (2) an understanding of worship as an act of God and man, (3) more emphasis on the sacraments, (4) more theological discussion of worship, and (5) a better understanding of the worldliness of worship."

Dr. White is aware of various experiments in the church, Catholic as well as Protestant, but cautions us against a premature judging of the situation which obviously is fluid. We need to give special—but not only—attention to these areas within the changing world of the future.

Dr. White is a highly qualified scholar in areas of worship and architectural history. He is Assistant Professor of Worship at Perkins School of Theology, Southern Methodist University, Dallas, Texas. His other books—*The Cambridge Movement*, *Protestant Worship and Church Architecture*—have been well received. In this book the author is a gentle but probing critic, recommended to all who seek wise and thoughtful counsel about the changing patterns in worship with concern for a viable future. ■



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those who are black and those who are poor, we are really failing the vocation for which we are called. The fact is that we are very middle class, very oriented to going to meetings and listening to people talk and enjoying ourselves with a chuckle if and when we can. One of the new ministries of the church is to reach out to those people who are not here. To reach out to those who live in ghettos, who live in slums, who live in areas where there is little concern for civil rights, for civil liberties, where human dignity is put down with the welfare racket—

There is a great challenge in the American way of life, and the church has to learn to make a distinction between its basic Christian ministry and the American middle class way of life. There is a difference; you cannot equate middle class America and Christianity. When the Church can free itself from that confusion in its own mind, it can embark on the new ministries.

Traditional ministries in the urban ghettos are for the birds, and to assume that this is what life is all about in the ghetto is foolishness. The ministry is to set people free. You don't set people free by sending gifts at Christmas time to people who are poor, you don't set people free by setting up a medical clinic which will open from 5 to 6 one afternoon a week in a ghetto situation. We have to stop fooling ourselves. The basic new ministry is setting up community organization.

ARCHBISHOP ROBERT J. DWYER

The contemporary has raised as many if not more questions than it has solved. With all its genius and cleverness, with all its technical sophistication and mastery of material, it has not yet found a satisfactory solution for church architecture. It would be a bold philosopher and judge of architecture who could assert with all conviction that the contemporary has solved the problems of the secular and the domestic any better than it has solved those of the corporate religious acts.

I think that there is no body of literature more self-critical than the literature of architecture. The contemporary has not answered the riddle of the cathedral in the symbolic sense of the great church.

Architects can sometimes be very selfish, very self-centered and too concerned with the building without consideration for its decoration by the other arts. I say this very candidly, I cannot justify the current craze of the almost puritanical rejection of art in the decoration of the building. To counter excess, and God knows there was excess, but to counter excess with absence is nonsense. Just because there was bad art—to do without art doesn't make sense. There are still requirements of religion to be met, not only in the realm of the spirit, but its temporal and its special existence. There is still God's house to build and to provide His dwelling place among men.

There is a sense indeed in which the architect and the artist are as potent—if not more potent—than the soldier or priest. A ministry of the church is charity—love of God in the service of man. How to provide architectural

expression of this love without becoming either banal or sentimental is a hard nut to crack—a challenge to which architects respond.

The church is still one of the closest areas of architecture, and I am sure that architects feel a certain thrill in the design of a religious building. Together architect and church should realize both the ideal and the God—by building a structure in our time in our idiom—in our way.

Robert A. Bennighof, AIA, CRA  
Chairman, Northern California  
Regional Conference

### "THE HOUSE OF THE HOLY"

What sort of churches should we be building today?

Current ideas are governed by two principal concepts, which are to some extent in opposition. The first—from which so much has been anticipated—stems from the Liturgical Movement and has endeavored to subordinate the church to the liturgy, often at the expense of beauty and even of the fundamental character of the old sanctuaries.

The other movement is towards the more purpose or interfaith worship rooms; I have called this the "House of the Holy." This concept is the counterpart of the cultural center.

The cultural center offers an opportunity for continuing contact with the best writers and artists of all periods, and above all the best of our own time. It is hoped that such exposure will stimulate intellectual and aesthetic maturation. We must learn the whole of man's past; but we must also speak the language of our own day, with awareness of the problems confronting all modern thinkers. We must join in the search for answers.

In the House of the Holy, problems appear in the form of destiny and answers take the form of acceptance or rejection. We must add a new dimension to everything we know, and this dimension is Mystery. It is no longer a question of knowledge, but rather of mystery which goes beyond knowledge. The cause of the further our science and learning take us, the more we become aware of the immensity of the areas which escape us.

The House of the Holy should be not only the concern of the clergy—although they would remain its regular staff—but of all the people of the community. Thus it should become the responsibility of the community to provide for it and to incorporate it in its plans. All would be welcome here. As in a cultural center, but in a different way, music and the visual arts would have their place. Because (as they knew very well both in ancient times and in the middle ages) building—and above all a building with a spiritual purpose—should indicate by its nature what it is.

*Excerpt from an article by Joseph Pichard, "The House of the Holy," reprinted by permission from Art Chrétien, Winter 1967. Translated by Lady Susan Glyn*



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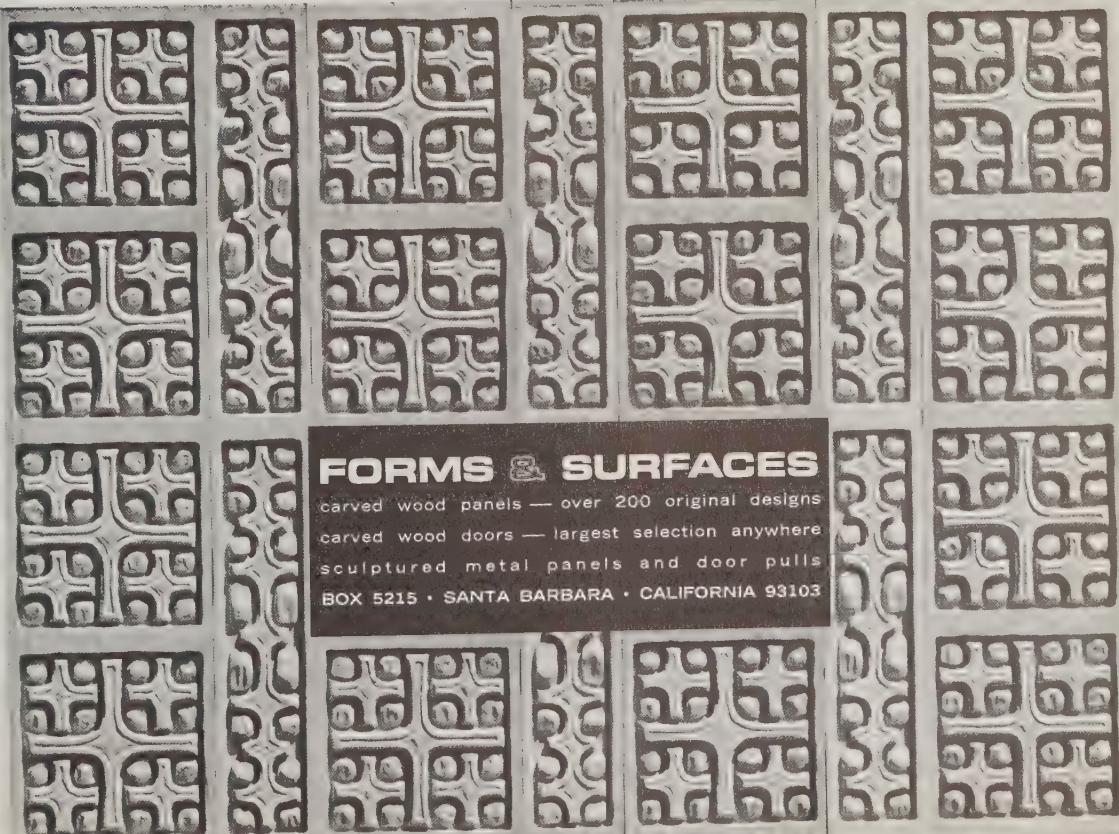
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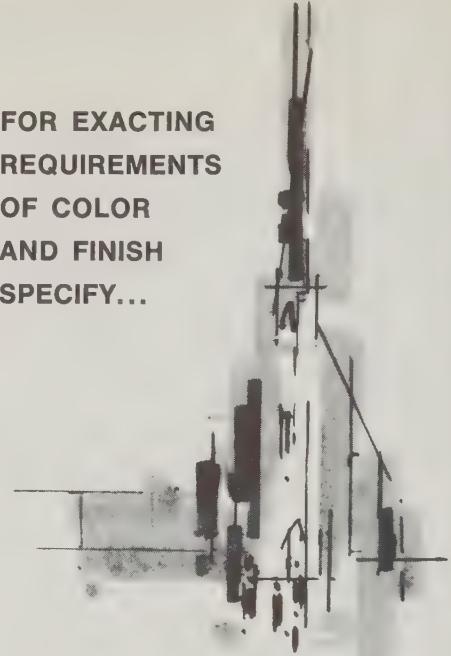
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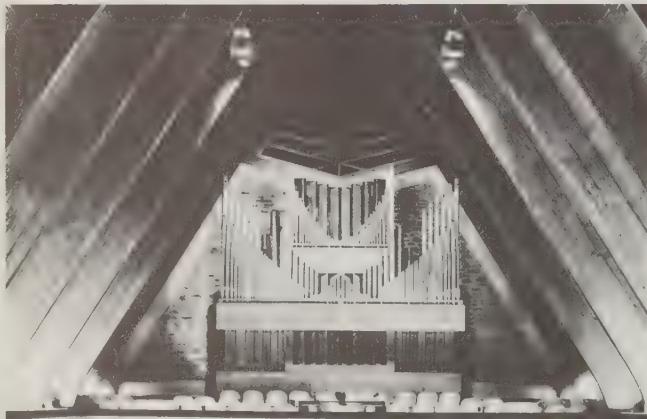
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, for the disaffected, and above all, for younger generation, it must be filled with content that can be taken seriously. It must be aesthetic as well as religious integrity. Freed of our traditional pomposities, we elders may yet find the courage to emulate early Christian forebears, painting their symbolic symbols on the walls of the catacombs: the Fish, the Grapes, the Bread, the Rho, monogram of Christ—confident that doing they had described the only real necessities of life.

Second, and more important, an effective symbol today should invite (I'd almost say compel) the worshipper's participation in the liturgical act. Marshall McLuhan has warned us that the Gutenberg era of printed verbalization is passing, and that we are now moving from written and spoken communication to the time when communication will be equally effective through all forms of sensory perception—not merely books, but TV, radio, music—all kinds of sounds and sensations. Of us ancients who are over the age of 60, we were born too soon to comprehend this profound change. We simply cannot help thinking verbally; but those who will take place have been nourished in another newer tradition. In most cases they have learned as much from TV as they have in school or college, and if you will pardon the pun, at the "gut level" of immediate experience. Not for them a diet of words only from the church, spooned out in a one-man performance by priest or minister.

We shape our tools, and thereafter they shape us. Winston Churchill put it another way: "We shape our buildings and afterwards the buildings shape us." The same applies to liturgies. William Blake said it: "They become what they behold." We are just beginning to face the problem of communicating the gospel to "post-literate man" who can be really reached only through direct immediate experience. The Bishops at the Second Vatican Council recognized this psychological fact of our age when they declared in the *Constitution on the Sacred Liturgy*:

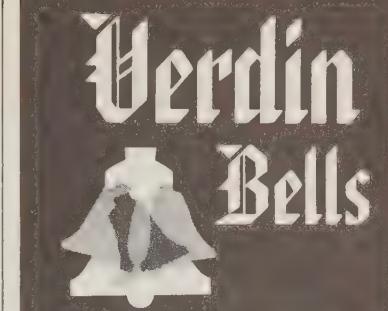
In the restoration and promotion of the sacred liturgy . . . full and active participation by all the people is the aim to be considered before all else."

His monumental *Shape of the Liturgy*, any ways the classic study of Christian liturgy of worship from the earliest days of church, Dom Gregory Dix emphasized and over again that in the Apostolic liturgy was not something spoken, something done. Today, perchance, we begin where we are—with words, with stately cadences of the liturgies we have cited. We would do well to hold on to until we are sure we have found something better. The *Missa Romana*, the *Book of Common Prayer* and the *Reformed Liturgies* of Germany and Geneva are not easily supplanted, nor should they be. But if there is to be full and active participation on the part of the worshipper, we must realize the rhythm of society, at the moment, beats in experiments. Let us then experiment, widely, and boldly—at the same time

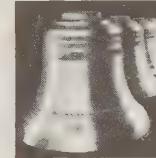
maintaining a living contact with the best in our heritage. Our liturgies do indeed cry out for renewal! Most of our hymnals and all of our traditional manuals of worship are bound to a world-view at least 150 years old. Consider our psalms and hymns. Most of their metaphors are taken from nature or from extremely subjective introspection, and consequently have little to say to the inhabitants of Megalopolis. Not a word about cars, factories, housing projects or jet planes. If the words of our worship do not enter the lives of our people, it is small wonder that they do not communicate! So let us experiment. We need more new buildings, new hymns, new church music, new poets, new prayers and new translations of the old words of Scripture and liturgical manuals into what the 39 Articles of the Church of England describe quaintly as "a language understood of the people."

And the people themselves must share in the creation of these new liturgical symbols. This is no time for imposing liturgical revision from above—from convocations, synods, and councils of learned bishops. Shared participation in liturgical renewal ought to begin now and take place in local Christian groups, even as it did in the first Christian centuries, expressing the great truths of the Faith in local terms and to meet local needs. There is danger here, the risk that much trivia will be produced by folk who possess little creative or poetic skill; but we must be brave enough to run that risk in the conviction that the wisdom of the entire Church will prevail in the end.

The basic need is for spontaneity, the capacity to respond freshly and appropriately to each new situation and to relate it to the central experience of worship. That experience has come down to us in a framework from which all our Christian symbols take their origin. This pattern is the Eucharistic Liturgy which has been handed down to us, enriched and also complicated by nearly 2000 years of use. All the traditional liturgies have this in common: each is to a greater or lesser degree a drama, not unlike the medieval mystery play, or a Greek tragedy. Great drama is not only entertainment. It is a vicarious experiment in which the actors and audience are intimately involved, and profound and moving experiences result. So the ancient liturgies lead the participant, step by step, stage by stage, act by act, to the climax—to something done—the sacramental Act of the Eucharist, which is an experience beyond and above all verbalization. What is conveyed, of course, is the reality of two basic Christian convictions—the Incarnation and the Resurrection. These are the two poles of the whole Christian way or style of life. The one pole, the Incarnation, signifies the entry of God's spirit into human existence. The other pole, the Resurrection, makes evident the consequence of this, which is the victorious sanctification of human existence, and its ultimate triumph over sin and death. The traditional formula of the early Christian Fathers sums it up: "God became man so that man might become God." The Eucharist imitates and repeats this bold assertion,



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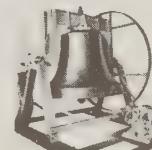
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tion, and in so doing reminds us of the purpose of all true worship, which may be realized through all the senses, not words alone. The sad fact is that so many of our traditional liturgies produce mostly people of poise, prosperity and peace of mind. Where worship is really and profoundly shared, whatever its symbols, it bears a different fruit—integrity, moral courage, and a commitment to serve the needs of mankind.

Third, simplicity, participation, and above all, transcendent joy. Liturgical worship which fails to communicate something, at least, of this last quality, will be empty indeed, with all the adventure and shine drained out of it. Deeply aware of the desperate needs of suffering humanity, disgusted by the image which many churches present to the world of a closed corporation of the "right" people with no real concern beyond the salvation of their own souls and the sanctification of their way of life, many modern Christians are challenging the whole Church today to scrap transcendence and to concentrate on becoming more deeply involved in the world of needy men. With the best of intentions, and probably without being at all aware of it, they are cutting the lifeline of all religious and moral vitality. For it is God with whom ultimately we have to do; God who to be sure cannot be found without one's neighbor, but who "is he that hath made us and not we ourselves." St. Augustine wrote long ago: "Thou alone dost fortify, if thou shouldst be lost, all would

come to nothing."

Ancient Israel was commanded not to make a graven image of her Lord. She was not forbidden to create living forms to enshrine her faith in that Lord. Indeed, her prophets, seers and poets soon taught her to recognize the claim (which Christianity enthusiastically endorses) that everything—heaven, earth, the spirit of man, all man's creative work—all is God's. "The earth is the Lord's and the fullness thereof," and because created by Him, essentially beautiful, joyous and good.

The first question of the Westminster Catechism, which many of us learned at our mother's knee, asks: "What is the chief end of man?" and at once supplies the unforgettable answer: "To glorify God and enjoy Him forever." The chief end of man is to glorify God and thus to find joy.

The very word "glory" proclaims the priority, the sublimity, the sovereign power of him who is the object of all our worship. The word is almost impossible to define, not because it means too little, but because it means too much. It is one of those words used at points where human speech fails, as at least an attempt to express the inexpressible. Perhaps we can say only that *glory* is the signature of God in this world, the light that shines forth from the ultimate Holiness which is in and through all things.

Man cannot live without something to praise—something to sing about, to celebrate in poetry, color and form. He must have *glory*, for *glory* is what sets him creat-

ing, singing, dancing, painting, building, praying, writing, giving himself, worshiping. Everything that has ever made man's heart beat faster, that has stirred the blood within his veins, is there.

"What is all this juice and all this joy?" asks Gerard Manley Hopkins in a poem obviously penned in the May sunlight. "It is the day which the Lord hath made, will rejoice and be glad in it" shouts Psalmist. "Why this exultation?" asks Joseph Sittler. "Not primarily because of what (the Lord) can turn the day's hours into, rather on the primal ground that there are days—unaccountable in their gift-character—just there." *The Care of the Earth*, Fort Press, 1964.

At St. Mark's Church in the Bowery, an old parish located now in the center of the LSD circuit (New York City), a group of parishioners, young people, college students, office workers and one very good poet, H. Auden, working together with their cleric recently produced a new Eucharistic Liturgy which has been used there from time to time with the permission of the Bishop of New York. It is simple, direct, local and the result of many shared experiences of worship on the part of those who composed it. Dismissal or *Ite Missa Est* at the conclusion is an inspired word for our generation about what Liturgy should be and do. It is spoken by the officiant immediately after all present have received the Sacrament:

"Go. Serve the Lord. You are free."



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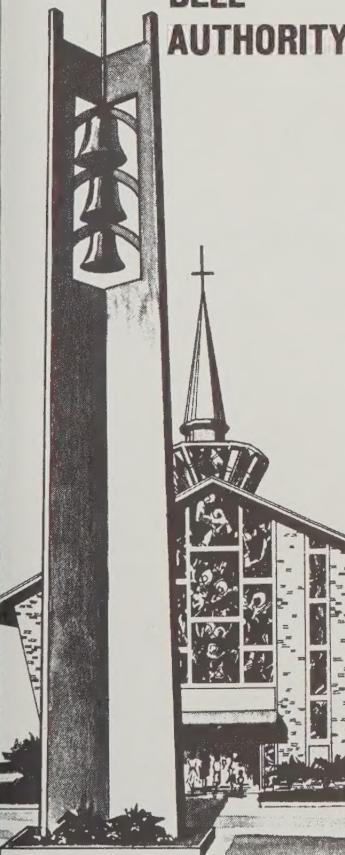
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LETTERS *Continued from page 4*

toward higher things, other than the miseries of the time.

Why is it we must disregard all tradition whatsoever, whether it be in the form of sculpture, painting or other allied arts connected with church architecture? It is true there have been examples of poor church architecture in the past, but it seems we are following in the footsteps of these architects who created such poor examples in the past—if these, in your January issue, are called "outstanding architecture." The only difference is the walls and ceilings are barren of ornamentation; and we have an elevated bread box for a tabernacle and a butcher's table for a so-called altar.

James R. Cronin, AIA

... I find in your comment that premiated churches seem to be "meeting houses" a common perception. Here we diverge—you to imply that this is bad, I to assert that this is good, because I think a church is a meeting house. This is a principal function, and to look like a meeting house is simply to assert the truth architecturally.

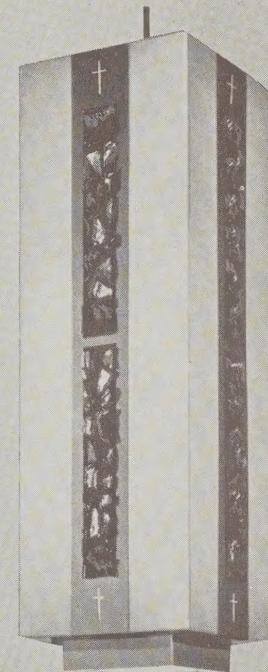
You also note that some of them appear to be "mausoleums." To this I must respond differently, since I must agree that a good church is not a mausoleum. And I must note also that in the jury reports there appeared a comment that one of the winners had too much of the monumental severity of a mausoleum. If the full jury report had been printed this comment would have appeared. It was considered, however, that its other virtues were such as to merit an award. But I think that the whole jury would also agree that the kind of church which looks backward into history for patterns in form and detail is even more in danger of being a representation of the dead or moribund, and that the truest tradition is the tradition of creativity. They would agree with the epigram that "True tradition is not in wearing your grandfather's hat, but in begetting a child."

Another detail of your letter prompts a reply of a similar sort, namely, your comment that tabernacles have been made into bread boxes and altars into butcher's tables. In a very true sense a tabernacle is a bread box. And although I do not like the image of a butcher's table, I think it is true that an altar is a table; it is at its most essential, a dining table, about which the community gathers for its sacramental meal.

I think we are all troubled and frustrated by the problem of the relationship of the allied arts to the architecture of the church . . . It is a part of honesty to say that before we fill our churches with artistic trivia we must choose to leave them forthrightly clear. This is part of the issue. Another part relates to the fact that the real adornment of the worship space is the people who gather, and the events which take place. And we must be cautious lest we make of the building a thing which asserts its own value by its opulence, and overwhelms or competes with the people and the liturgy, instead of merely providing a useful and noble shelter.

Juryman E. A. Sövik, FAIA

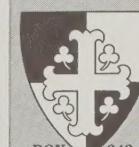
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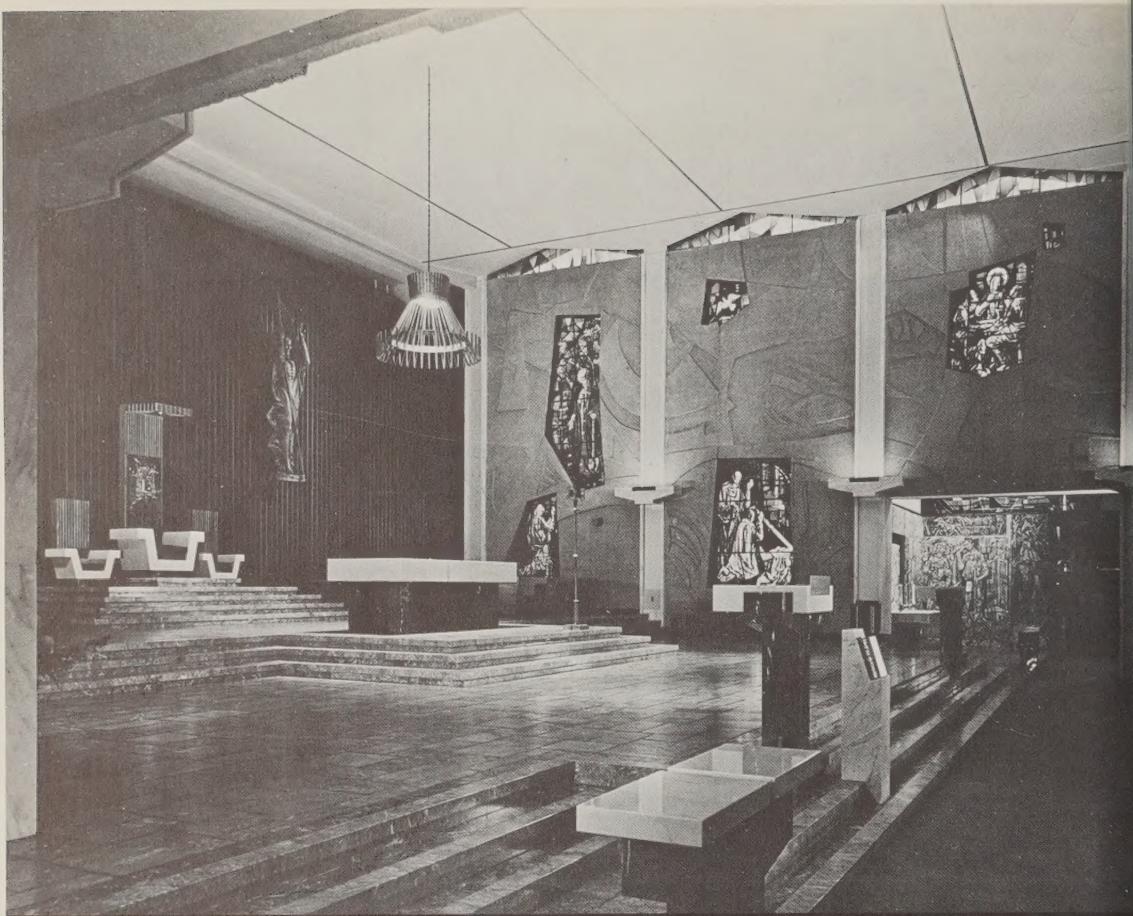
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of March 26, 1968)

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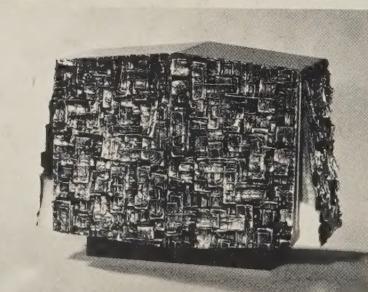
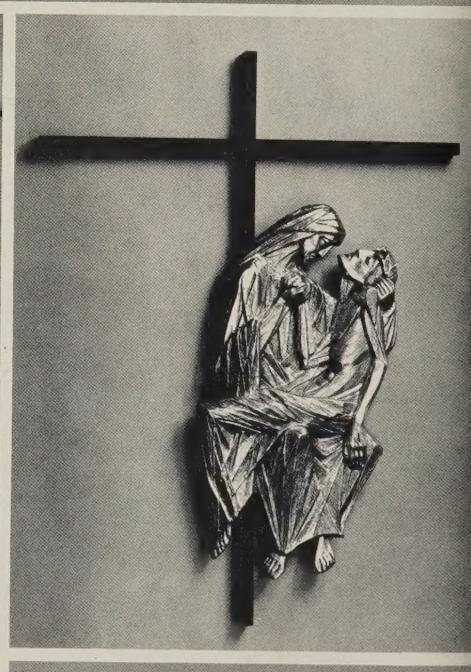
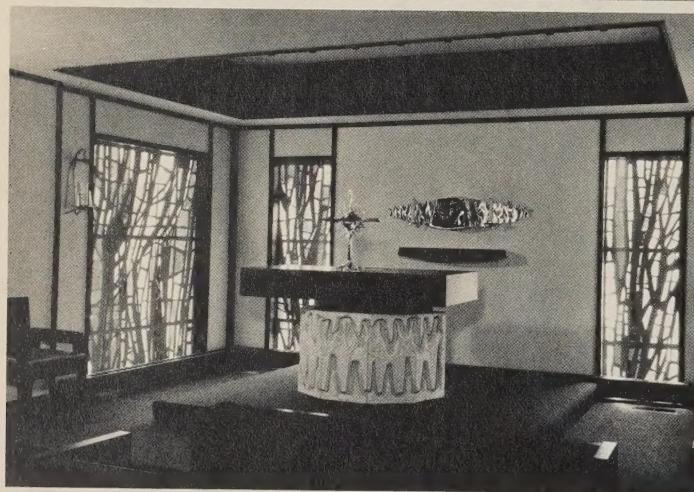
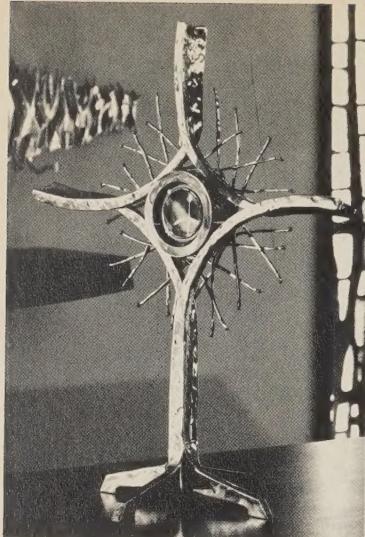
The 30th Annual National Conference on Religious Architecture is scheduled for St. Louis, Mo., Chase Park Hotel, April 29-May 2, 1969. The theme: *Theade Ahead in Religious Architecture*. The central location of the conference city promises exhibitors participation and representation from all parts of the U.S. Early reservation of exhibit space is invited.

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